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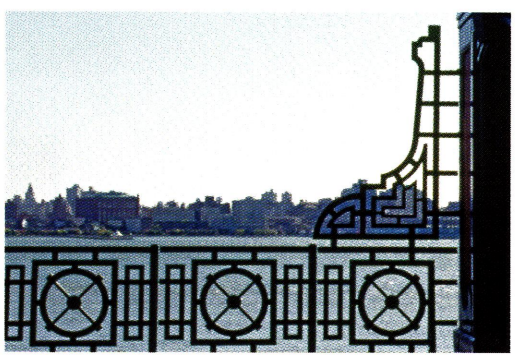

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8

30

32

Contents *August 2009*

Profile:

Designing Between the Lines 8
Philadelphia-based Voith & Mactavish Architects LLC specializes in architecture that adds beauty to the environment.
By Gordon Bock

Features:

A Life with a Purpose 12
The first Clem Labine Award to honor an individual for a consistent body of work that fosters humane values in the built environment will be presented to Alvin Holm during the Traditional Building Exhibition and Conference in Baltimore.
By Kim A. O'Connell

Greening Historic Buildings 14
Contemporary energy-saving technology combined with tried-and-true conservation techniques make restoring historic buildings a win-win situation.
By Jean Carroon, FAIA, LEED AP, principal for preservation, Goody Clancy

Show Preview:

Traditional Building Exhibition and Conference 18
Scheduled for October 21-24 in Baltimore, the fall Traditional Building Exhibition and Conference will offer more than 65 seminars and workshops, well-known keynote speakers and an opportunity to earn valuable CEUs.

Recent Projects:

Restoration: Balboa's Long Voyage 20
The firm of Westlake Reed Leskosky of Phoenix, AZ, has turned an historic rundown cinema into a sought-after performance hall in San Diego, CA.

New Construction: Balanced Composition 24
Designed by David M. Schwarz/Architectural Services of Washington, DC, the Schermerhorn Symphony Center in Nashville, TN, combines acoustical engineering, natural light and Classical architectural styling.

Restoration: Going with the Flow 27
A long-shuttered mineral-water resort, the Quapaw Bathhouse in Hot Springs, AR, has sprung back to life in a restoration led by Taylor/Kempkes, Architects, PA.

Restoration: Legend of the North Side 30
Chicago's Uptown Broadway building, said to be the location of a speakeasy run by Al Capone, has been restored to its former glory under the direction of SPACE Architects + Planners.

Restoration: Tall Order 32
The Granada Theatre in downtown Santa Barbara, CA, has been restored to its 1920s splendor by Phillips Metsch Sweeney Moore Architects, Inc., complete with 21st century upgrades.

Renovation: Silk Purse 35
A small pink single-story concrete-block building in Darien, CT, now looks like Monticello, thanks to Classical directions from architect Sheldon Richard Kostelecky.

Book Reviews:

Classicism Overhead 94
Edwin Howland Blashfield: Master American Muralist, edited by Mina Rieur Weiner
Reviewed by Eve M. Kahn

Can This Building Be Saved? 95
Building Evaluation for Adaptive Reuse and Preservation, by J. Stanley Rabun and Richard M. Kelso
Reviewed by Clem Labine

Saving Our Heritage 96
Time Honored: A Global View of Architectural Conservation, by John H. Stubbs
Reviewed by Sheldon Richard Kostelecky

Evolutionary Studies 97
Living Buildings: Architectural Conservation: Philosophy, Principles and Practice, by Donald Insall
Reviewed by Eve M. Kahn

The Forum:

The Real Changes to Come 98
By Michael Lykoudis, dean, University of Notre Dame School of Architecture

Departments:

Advertiser Index **37** Calendar **90** PTN Newsletter **60**

On the cover: The Schermerhorn Symphony Center in Nashville, TN, was designed by David M. Schwarz/Architectural Services of Washington, DC. See page 24. Photo: Steve Hall/Hedrich Blessing

SOURCELISTS

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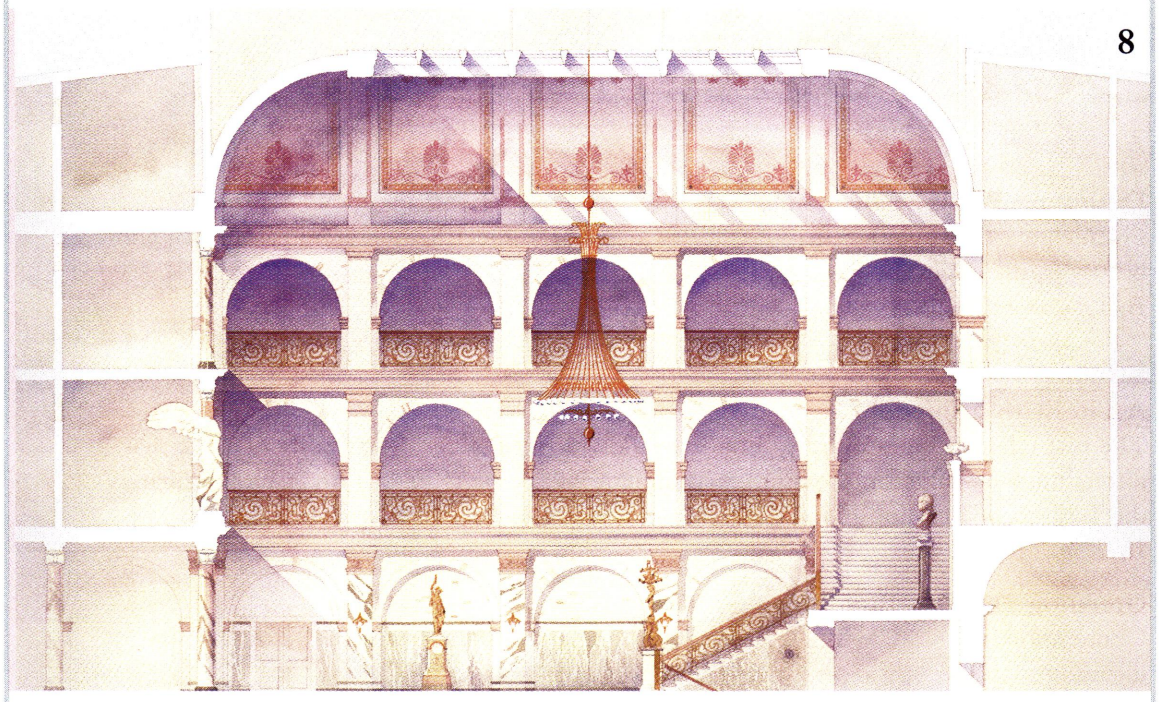

8

Sustainability in this issue:

Voith & Mactavish Architects has been focusing on sustainability since its inception. Recently the firm won a 2009 Palladio Award for a new building that is LEED Gold certified. *See profile, page 8.*

Jean Carroon, FAIA, LEED AP, principal for preservation, Goody Clancy, outlines the energy-efficiency reasons for restoring historic buildings. *See page 14.*

The upcoming Traditional Building Exhibition and Conference in October in Baltimore will offer a number of conferences and seminars focusing on sustainability. *See page 18.*

Sourcelists:

Historical Products Showcase 38
Art Glass 48
Murals & Mosaics 50
Doors & Entryways 54
Hardware 57
Wood Flooring 62
Interior Molded Ornament 64
Decorative Painting 66
Ceramic Tile 68
Venetian Plaster 69
Ornamental Ceilings & Fans 70
Interior Lighting 74
Mantels & Fireplaces 78
Metal Stairs & Railings 79
Registers & Grilles 85
Wood Stairs & Railings 87
Interior Woodwork & Molding 88

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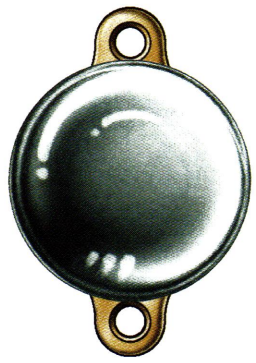
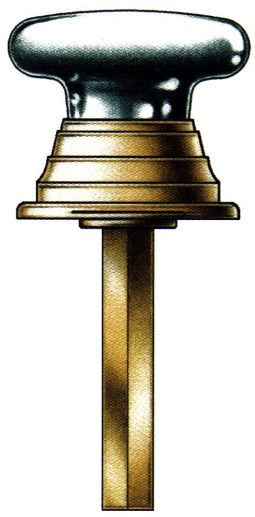
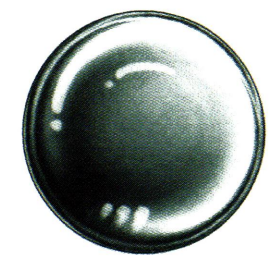


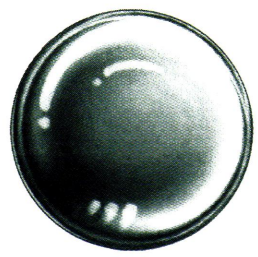


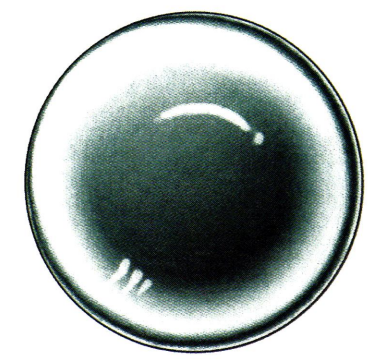
Crystal Thumbturn and Rose

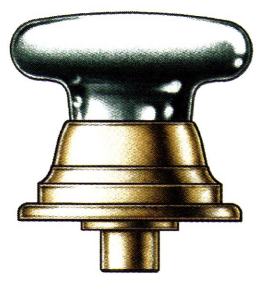
Key Escutcheon with Crystal Cover



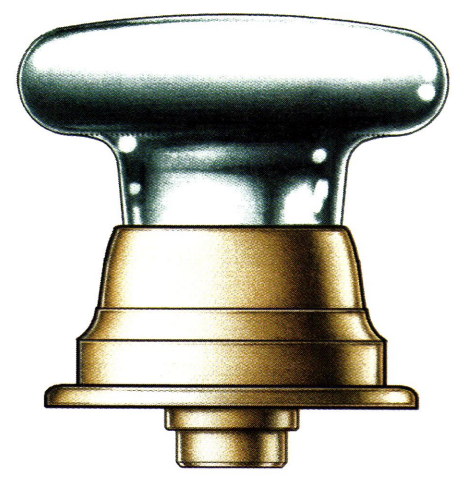
Crystal Shutter Knob Shown without Rose

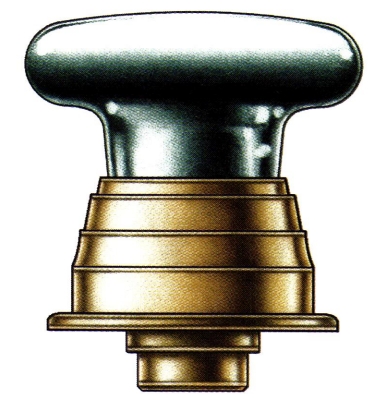






1¼" Crystal Cabinet Knob Shown with Nashua (Shell) Shank





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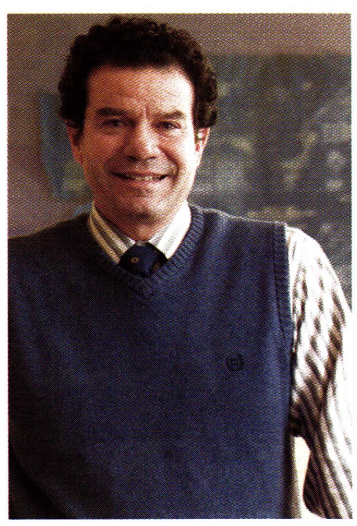
The large overhanging marquee that crowned the 1926 Seville Theatre had been reduced to shallow panels by the 1970s until VMA designed a new version for the restoration of the building as the Bryn Mawr Film Institute. Photo: Jeffery Totaro

Designing Between the Lines

While not tied to one style, Philadelphia-based Voith & Mactavish Architects is committed to beauty and context. **By Gordon Bock**

According to Webster's dictionary, context refers to the circumstances surrounding an act or event; through its origins in the Latin contexere, it also suggests the act of weaving together. That's a double image that would sit well with the folks at Voith & Mactavish Architects LLP, the Philadelphia-based firm that was founded in 1988 and is now some 20 employees strong. "We're always looking not to copy but to do new things that make a great architectural context stronger," says principal Daniela Holt Voith, AIA, LEED AP. If that goal includes working seamlessly within the warp and weft of a building's style or an institution's physical image, then the versatility and attention to craftsmanship evident at VMA is surely a big help.

Principal Daniela Holt Voith, AIA, LEED AP, calls architecture "a living thing that is to be continued and shared." Principal photos: Peter Olson



Co-founding principal Cameron J. Mactavish, AIA, LEED AP, says, "We work with some wonderful build partners; we kind of hate to see a project finished."

Partner John H. Cluver, AIA, LEED AP, notes, "For students, stewardship of the environment is not an add-on value, it's a core value."

Drafting a Practice

Like many inspired enterprises, Voith & Mactavish Architects had humble beginnings. Back in the late 1980s, Voith had been a partner in a Philadelphia architectural firm where she collaborated on a number of projects with Cameron J. Mactavish, AIA, LEED AP – then an associate in the same office. For various reasons, Voith decided it was time to head in new directions and invited Mactavish to join her. "We had a couple of discussions," remembers Voith, "and one weekend evening we took a walk over a railroad bridge that crosses the Schuylkill River in Manayunk, a Philadelphia neighborhood near where we live." The walkway at the bridge midpoint was symbolic – "We asked ourselves metaphorically, 'Should we jump or not jump?'" says Voith – and after agreeing that the venture held more pros than cons, they shook hands on a new firm.

The two architects set up shop almost immediately thereafter in the front room of Voith's house. "Decades ago, the room had been a butcher shop," explains Mactavish, "so we worked in what was once the meat locker!" After a few months, the fledgling firm sought out its own space, and found a new home in the Chinatown section of Philadelphia. At the time, the factory building still housed sweatshops of workers sewing clothing, as

Inside the Bryn Mawr Film Institute, paint ghosts clearly show where the vaulted atrium connecting street and theatres, once hidden under a drop ceiling, now opens to the original, naturally lit skylight. Photo: Jeffery Totaro

Named after an early West Chester University alum and major benefactor, the Emilie K. Asplundh Concert Hall was completely upgraded to seat 1,200 in a space with Broadway-class stage technologies. Photo: Tom Bernard Photography

well as several homeless people living within its walls, "Perhaps fitting neighbors for a couple of struggling architects," quips Voith. Nonetheless, the space was hard to beat. "At $7.50 a square foot it was really cheap, even then," according to Mactavish, so it remained VMA headquarters for five years.

Commissions at the time were consistently residential – and historical. "We did a lot of what we call TOHAs," says Mactavish, "that's short for Typical Old-House Additions." He adds, "Philadelphia is rich in residential architecture, so for a two- or three-person firm, we did pretty well designing kitchen additions and master suites, all in hand-drafting; CAD was yet to come." After the stint in Chinatown, the firm moved uptown to an historic 1930s office building on Walnut Street, the former headquarters of the Sun Oil Company, where they have been growing in size and scope for the last 15 years.

About the time of the move, John H. Cluver, AIA, LEED AP, joined the firm as project architect. Upon graduating from Notre Dame in the first class of the then-new Classical Architecture program, Cluver was looking for an office doing work consistent with the career he had in mind, so he sent a resume to VMA. "I reckon what caught Cameron's eye was that it included some copies of my watercolors," remembers Cluver. "It was probably the first time in a long while anyone had sent hand drawings." Mactavish, an award-winning watercolorist himself, agrees. Now a partner and director of historic preservation, Cluver forms the third leg of the team.

Foundations of a Philosophy

The project types that attracted Cluver to VMA cut across all areas of interest, from adaptive reuse and preservation to new construction and planning. Nonetheless, the client list during the last 20 years is clearly strong on independent schools as well as institutions of higher education. When asked if educational projects are something of a firm specialty, Voith replies, "We all have educational clients, but they're a particular passion of mine." Looking back, the affinity for education comes as no surprise. One of the firm's earliest non-residential projects was a comprehensive plan for Germantown Friends School, a K-12 institution with Philadelphia Quaker origins in the 1840s. Voith attended this private day school herself, and this project led to work at another alma mater – Bryn Mawr College – and from there more institutional work.

Voith sees this growth as a natural progression, just one facet of the firm's mounting expertise in working within contexts, especially historic ones. Given

Designed in 1902 by Cope and Stewardson as a library reading room, the Thomas Great Hall at Bryn Mawr College was a 1992 VMA restoration project. Upgrades now permit combined functions, such as use as a performance space. Photo: Tom Bernard Photography

the rich stock of historic houses in the Philadelphia region, from textbook rural vernacular forms to urban landmarks by masters like Samuel Sloan, Edmund Gilchrist and Wilson Eyre, Voith notes. "We were well served by cutting our teeth on residential work." Designing additions that harmonize as well as enhance historic houses requires working within existing architectural contexts – and those contexts are exactly what the finely tuned environments of campuses represent. Getting a house right, says Voith, "is really hard and detail-intensive, but the experience makes it easier to jump up in scale to institutional buildings – buildings that have that sense of rhythm and scale and materiality."

Mactavish adds that in recent decades, universities and other learning institutions that have been around a long time have come to appreciate even more their physical environments. "It's part of their brand," he says, "and they realize it's worth preserving and extending because it strengthens their institution and their mission." The challenge then, as VMA sees it, is how to build within such a context so that the work is both supportive and innovative.

Seamless Designs

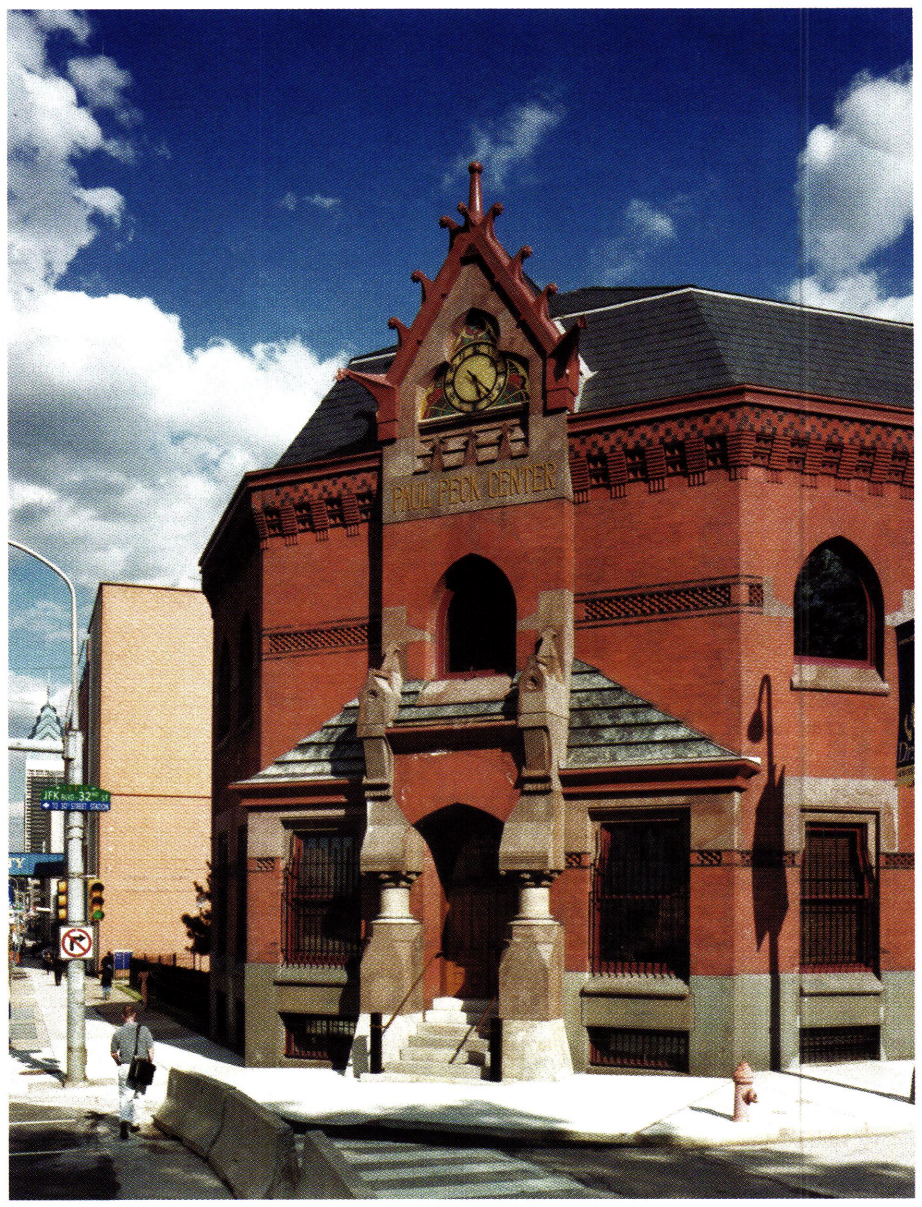
The ability to appreciate the existing character of a building or institution and work within its framework to blend in harmoniously has become VMA's stock-in-trade. "One thing I've come to appreciate over the years," says Mactavish, "is that there is no signature VMA style; every design really does respond to what's around it." Naturally, the firm takes a similar approach with each client, listening to their needs, wants and desires to make the project a collaboration.

While the principals at VMA may not see their practice as presenting a single, distinctive identity, there are clearly concepts and points of view common to all the partners and their work. One is a pursuit of beauty. Says Voith, "A goal of ours is always to create spaces and buildings that people feel are beautiful." It sounds like a natural aim for anyone in the design profession, but the reality is quite different. As Voith notes, not very long ago architects were trained to focus on function and detail; the elusive quality of beauty was not even in the vocabulary. "Beauty is an intangible in some sense," she notes, "so you know you've hit it when a lot of people encounter something you've designed and they all say 'Wow, that's beautiful.'"

Another is belief in the narrative possibilities of architecture – that a building can tell a story. For VMA, this quality is not just a theoretical abstraction but a way to, again, work harmoniously within a context. "The references that we draw are not just stylistic," says Voith. "For example, a project at the Wilmington Friends School in nearby Delaware is hard to mistake for anything other than a Quaker Meeting house, because, with features like the quiet use of wood and benches, it references the tradition of Quaker Meeting houses in this area."

So too is the design for the state-of-the-art Math and Science Center at Millbrook School in upstate New York, a 2009 Palladio Award-winner profiled in the June 2009 issue of *Traditional Building*. While its curtain-walled spaces express the possibilities of science and engineering, the center as a whole connects to the Georgian-style campus through a classical-vernacular looking entrance wing. "The narrative of Math & Sciences is that it could have been an earlier campus building that has grown to embrace the modern world, yet it is entirely new," explains Voith.

Part preservation project, part new addition, the Paul Peck Alumni Center at Drexel University includes an historic board room with restored stenciled ceiling. Photo: Tom Bernard Photography



All but abandoned for years, the façade of the Centennial Bank is the unmistakable work of architect Frank Furness that VMA made the focal point of the Paul Peck Alumni Center at Drexel University in Philadelphia. Photo: Tom Bernard Photography

Stewardship Both Green and Historic

The firm's work also maintains an emphasis on stewardship. Though the term "green" has become so *au courant* of late as to be reduced to the choice between this or that building product – or just a buzzword tacked on for "greenwashing" – the broader principles of sustainable architecture have been a cornerstone of VMA since its inception some 20 years ago, and are considered in their broadest sense.

Energy-efficient features, such as geothermal heating or low-e glass, translate pretty directly to dollar savings in operations, but it's not as easy to see the payback in say, sustainable woods or recycled ceramics. Given that some earth-friendly features can still add to the initial price tag, the question becomes whether the design and construction of a LEED-qualifying building, such as the Gold-level Math and Sciences Center, is a hard sell to a client?

True to form, the partners have already crunched a lot of numbers on the subject. With projected energy savings of $35k to $40k a year proven out in its first year of operation, the "green premium" on Math and Sciences calculates to a great capital investment. But dollars and cents are only part of the story. "What the school has gotten out of this project is a building that fits their mission," says Voith, "which, in part, is stewardship of the environment." She continues, "With geothermal systems, passive ventilation and recyclable materials, the building works as a teaching tool. It's something students can look at and learn from, so in that way it's far better than a great encyclopedia on the shelf."

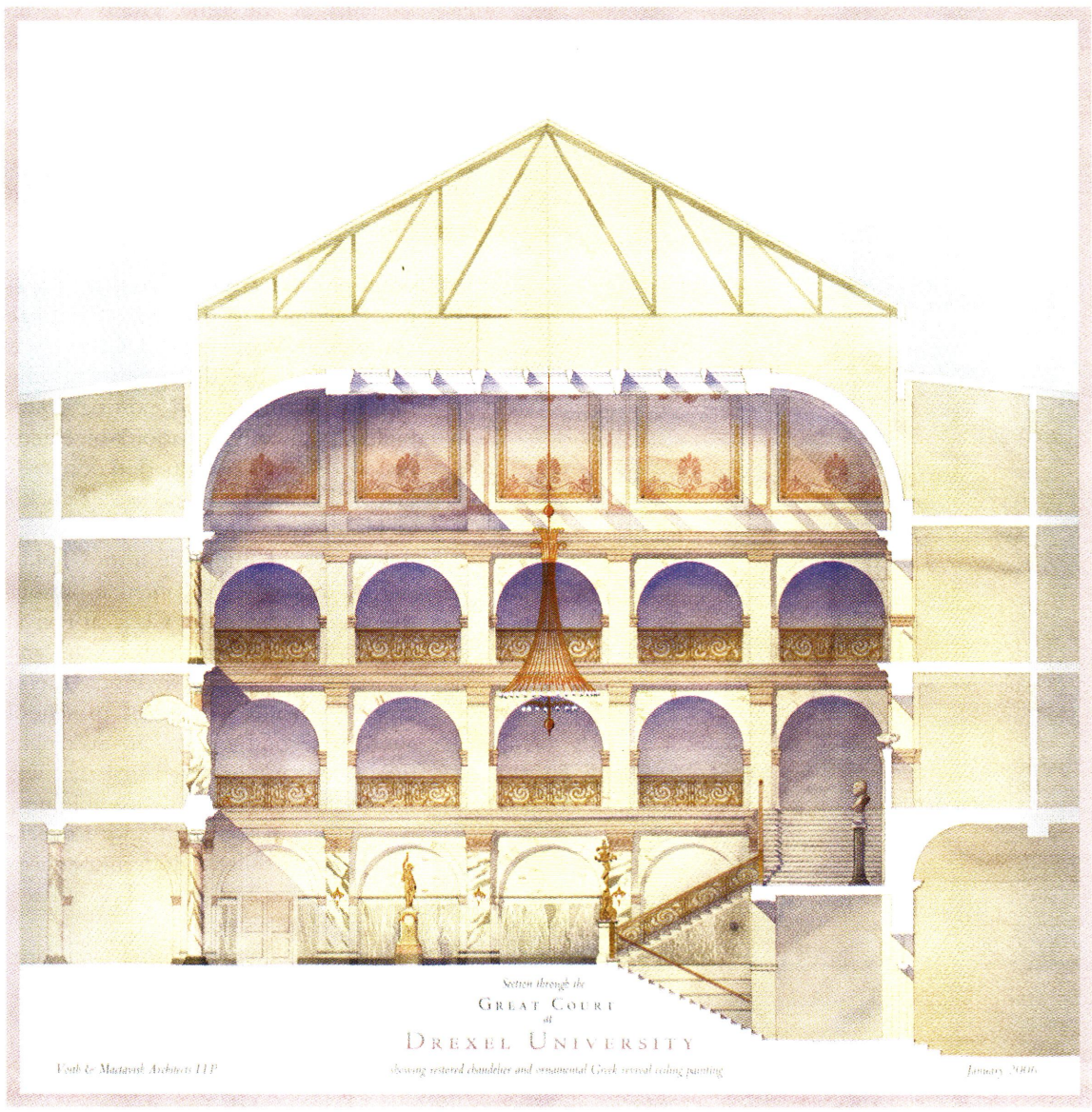
"Five or ten years from now," says Cluver, "architects and clients won't look at sustainable issues in terms of how much they add to the cost of a project, they'll just be an integral part." In fact, VMA strives to put that mindset into practice today. "We don't even discuss whether or not we're going to use recycled and low-VOC materials, or require contractors to recycle construction waste – they're base assumptions now" says Cluver. Adds Mactavish, "What's more, it's getting easier because there's not so much of a learning curve for designers and contractors, and owners are already on board. The market is providing more opportunities – and in a more cost-effective manner."

When it comes to preservation, "Our concept of stewardship," explains Voith, "which is a larger way of framing the concept of sustainable design, really talks about stewardship of our historic buildings." In terms of VMA projects, Cluver notes that "Preservation is independent of client type, so we've done work that is residential, educational, commercial – the full gamut, wherever there's an old building."

An interesting spin on of the latter type is the Bryn Mawr Film institute, an historic commercial project for a non-profit organization that recently won an award from the Preservation Alliance of Greater Philadelphia. Again, a central issue was context and the ability to work within it. Says Voith, "The first thing to look at is how to use what's already there."

Built in 1926 as a modern combination of an open-air arcade connecting storefronts on the street with theaters set in the back, by the 1980s the facility had not only been chopped into twin screens like many old palaces, it had also lost the vaulted upper half of the arcade to a dropped ceiling and all of the original marquee out front. The project, which was bitten off in phases over four-and-a-half years as the Institute raised funds, involved not only opening up the naturally lit, vaulted skylight over the arcade, once again, but also reinventing some of the historic spaces for new and different uses.

Abbott Hall, a dorm at Millbrook School in Millbrook, NY, is an example of an existing structure upgraded to harmonize with – but not replicate – a campus of Georgian brick buildings.
Photo: Tom Bernard Photography



There was also the problem of re-creating an historically appropriate marquee to meet modern needs, such as street versus pedestrian traffic and additional space for advertising films showing at what are now multiple screens. "It's really been a lynchpin in the revitalization of the area, becoming a central part of the community again," Cluver says.

While a commercial preservation project – and a non-profit to boot – is a reasonably novel project type for VMA, the concept of creating gathering places is almost a constant. Whether it's performance venues such as theaters in independent schools, or lecture halls at the university level, or even religious spaces, the firm has a thread of expertise in designing spaces that may take different forms but are similar in that they are where people meet.

Stepping back Mactavish observes, "One of the questions that comes up is how to build a community: How do you bring people together, whether it's in a hallway, in a classroom, a whole building, or an ensemble of buildings? How do you create this gathering space out of one thing?" No doubt, the process begins by working with what's around it. **TB**

Gordon Bock, longtime editor of Old-House Journal, *is a writer, architectural historian, lecturer and technical consultant who shares information and commentary about historic buildings at www.gordonbock.com.*

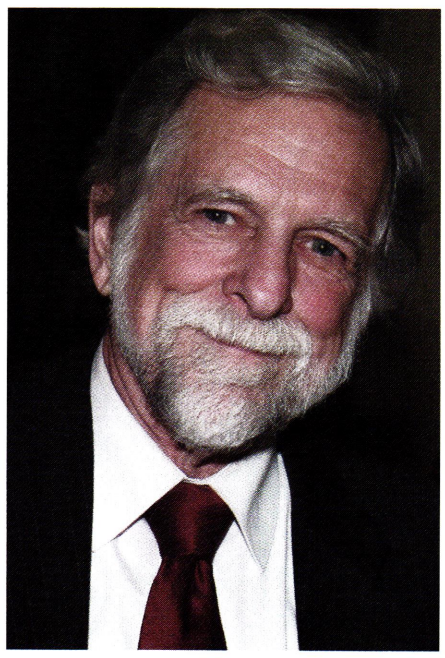
Web Extra: Additional photos can be seen at www.traditional-building.com/extras/August09/VMA.htm.

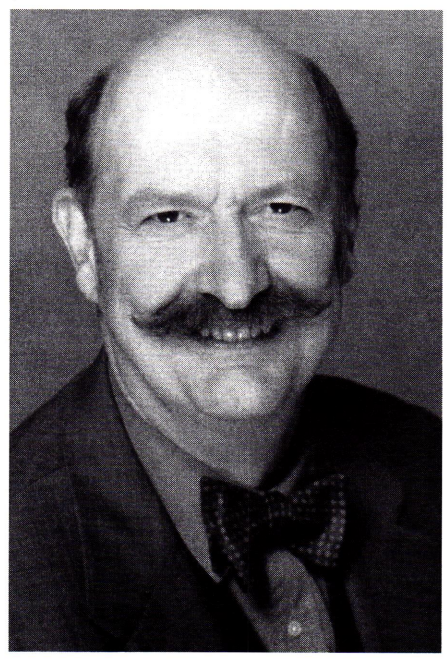
Far from footnotes in the digital age, architectural hand renderings, such as this watercolor of the Great Court at Drexel University, are a featured skill at VMA that helps put flesh on designs for clients. Watercolor: Cameron Mactavish

A Life with a Purpose

Alvin Holm wins the first Clem Labine Award. **By Kim A. O'Connell**

Since it was first published in 1932, a book called *Architectural Graphic Standards* has been as valuable in America's drafting rooms as the T-square. Generations of architects and other designers have referred to the book's various editions, which include copious drawings and chapters dealing with various building materials, roofing systems, framing, preservation and more. Not until the 5th edition in 1956 did the AGS contain pages of the Classical Orders. When the AIA took over updating the resource, they dropped the Orders for the 6th and 7th editions. Al Holm, AIA, pushed to have the Orders reinstated for the 8th in 1988, enlisting his own architectural practice to produce the necessary drawings. For his advocacy of Classicism, his devotion to teaching, and his exemplary built work, Holm has been named as the first ever recipient of Restore Media's Clem Labine Award.





Alvin Holm, AIA (left), a longtime proponent of Classical architecture and education, is the first ever recipient of the Clem Labine Award, to be presented this October at the Traditional Building Exhibition and Conference in Baltimore. The award is designed to honor an individual for a consistent body of work that fosters humane values in the built environment. The Clem Labine Award is named in honor of Clem Labine (right), founder of *Traditional Building*, *Period Homes* and *Old House Journal* magazines.

The Clem Labine Award is designed to honor an individual for a consistent body of work that fosters humane values in the built environment. The award, which may go to an architect or designer, artist or artisan, community leader, author or member of some other profession, will be conferred each fall as part of the Traditional Building Exhibition and Conference. At this fall's conference, to be held in Baltimore October 21-24, the award's namesake, Clem Labine, will give one of the keynote addresses and then present the award to Holm.

"If I have contributed anything over my career, it's been in the area of trying to build humane community values," Labine says. "I have come to believe that the humane values embodied in the ideals of Classicism hold the best set of time-tested guidelines for creating and maintaining civilized communities. The Clem Labine Award is designed to honor achievement over an extended period, and not just work for which someone got paid. The goal is to recognize a life with a purpose."

Labine is the founder of *Traditional Building* and *Period Homes* magazines (as well as *Old House Journal*) and a long-time advocate of Classicism as a means of encouraging beautiful, meaningful neighborhoods and communities. Tracing his interest in preservation to his purchase and restoration of an 1883 brownstone in Brooklyn, NY, four decades ago, Labine has since won numerous awards from professional organizations such as the Association for Preservation Technology and the National Trust for Historic Preservation for his work in the field. He was a founding board member of the Institute of Classical Architecture & Classical America until 2005, when he was given emeritus status.

Labine has known of Holm's work since the 1970s – a time, he says, when most architects disdained preservation and traditionalism. "Al understood early on the cultural importance of preserving older architecture," Labine says. "In addition, he was an early supporter of Henry Hope Reed and Classical America at a time when espousing Classicism was considered literally the lunatic fringe."

Classical Conversions

Alvin Holm grew up in Oak Park, IL, where his interest in architecture was fostered by the numerous local examples of Frank Lloyd Wright's genius, as well as an older sister who was an artist and Bauhaus devotee. At Yale University, he took a course taught by the legendary historian Vincent Scully as he pursued his art history degree, which he followed with graduate work in Yale's architecture school. Holm later attended the University of Pennsylvania's graduate program, where he earned his master of architecture degree under the guidance of Louis Kahn and G. Holmes Perkins. Like most other students of the time, Holm was an unapologetic Modernist.

By the 1970s, after honing his craft in a number of firms, Holm joined Vincent G. Kling & Partners in Philadelphia, which offered him more opportunities to study and understand historic buildings as well as contemporary ones in traditional styles. Among other projects, Holm worked on a proposed addition to the Federal Triangle complex in Washington, DC, and was enlightened by the study of the Classical forms of the existing 1920s buildings there. The nation's bicentennial in 1976 was also a period of nostalgia, of "looking back and taking stock," as Holm says, when a nascent movement toward traditionalism took hold.

"One of the fundamental notions that has prevented the Classical revival is the Modernist myth that you can't do that kind of design anymore," Holm says. "Everyone who went to school after the second World War was taught that. It was just assumed that that was then, this is now, and it's a whole new world. One of the first things I rejected after an excellent Modernist education was this notion, and I've been fighting it ever since."

Holm played an important early role in fostering this movement by teaching a course on "Drawing the Classical Orders" at the National Academy of Design in New York City for 12 years. He has also taught at

Holm's firm served as a design consultant for a new 17th-century-style chapel, called Saint John's on the Lake, for an Episcopal retirement community in Milwaukee. The bright space has a sense of ceremony, with ornamental moldings and pilasters lining the altar. Photo: Joanna Woodbury

Temple University, Drexel University, Philadelphia College of Art, the University of Pennsylvania, the Art Institute of Philadelphia and others. Holm was president of the Philadelphia Chapter of Classical America from 1980 to 2007 and arranged much of its programming. Holm is also the author of *The New American Vignola: A Textbook for Drawing the Orders,* to be published in 2010.

Labine recalls one important example of Holm's influence. "One of the young founders of the Institute of Classical Architecture, Donald Rattner, was quite unfulfilled by the Modernist architectural education he'd gotten at Princeton," Labine recalls. Don was looking around for something more intellectually satisfying and came across the 'Drawing the Orders' course taught by Al. I actually got my first introduction to Classicism through my association with Don Rattner, who recruited me for the ICA board. So one could say my 'conversion' to Classicism resulted from one of the ripples flowing out of Al Holm's courses."

Holm's office works on many residential commissions. In addition to designing a Palladian house for the Henry Clay Frick family in Alpine, NJ, the firm has restored and renovated countless other private homes. Photos: Alvin Holm, AIA, Architects

Orchid Bay in Belize is a new mixed-use resort community in which the central pavilion is influenced by Thomas Jefferson's Poplar Forest and the circular condominium courtyard is designed to emulate John Wood's Circus at Bath. Like those precedents, the Orchid Bay scheme incorporates views and spatial arrangements based on the seasons and the movement of the sun. Drawing: Alvin Holm, AIA, Architects

Progressive Tradition

Perhaps it is not surprising that Holm founded his own practice in 1976, the year of the bicentennial. Now in its 33rd year, the office specializes in traditional design and historic preservation, with a primary focus on residential work. The firm often consults with other architects working in traditional design.

Important residential commissions include Holm's design for the R.B. Wyatt residence, a gorgeous Georgian country house in western Pennsylvania. Located at the end of an allée of oak trees, this is Holm's vision of Palladio's Villa Rotunda, a quadrilaterally symmetrical house in which each façade is beautiful and perfectly sited. Holm's office has also designed a Palladian house for the Henry Clay Frick family in Alpine, NJ, and restored and renovated countless others. In addition, the firm has designed multi-family dwellings in traditional styles and developed a new mixed-use resort community called Orchid Bay in Belize, in which the central pavilion is influenced by Thomas Jefferson's Poplar Forest retreat and the circular condominium courtyard is designed to emulate John Wood's Circus at Bath.

"Having studied different kinds of buildings, I understood why all old buildings are graceful," Holm says. "Every country church, every mill, they all have embellishments. We embellish the buildings we love. We decorate our generals not because we want to make them pretty but because we honor them. And, if we're restoring these buildings so beautifully, why can't we put them together this well in the outset? The craftsmen are out there yearning to do this work."

Holm has worked on important institutional and commercial projects across the country as well. His firm designed the new Classical galleries for the 19th-century European collection at New York's Metropolitan Museum of Art, which replaced a spare, Modernist gallery of angled walls and a vast ceiling laid out in a grid pattern. *The New York Sun* said the new spaces were likely to be the city's "best-conceived and executed galleries for the display of paintings since the Frick Collection opened in the 1930s."

The firm also served as a design consultant for a new chapel in the Christopher Wren mode, called Saint John's on the Lake, for an Episcopal retirement community in Milwaukee, WI. In addition, the firm has worked on the restoration and conversion of a circa-1886 bank building in Kansas City, MO, to a central public library, preserving its marble columns, coffered ceilings and other Classical elements, and restored Ivy Hall, a 1904 mansion in Overbrook, PA, for the International Institute for Culture. Holm is now invested in the restoration and upgrade of Pennsylvania Hospital – the nation's oldest hospital, founded in 1751 by Benjamin Franklin in Philadelphia. The work on the hospital's three-story, Federal-style Pine Building, built between 1755 and 1804, will include repair and replacement of cornices, windows and woodwork.

In his work and in his teaching, Holm rejects the Modernist manifesto of "form follows function." He likes to remind his students and clients that, for thousands of years, the three words that guided good architecture were Vitruvius's call for "firmness, commodity, and delight." Holm says he is honored to receive the Clem Labine Award and credits Labine for being a fellow catalyst in the current Classical revival ("If the shoe were on the other foot," he says, "I would be giving this award to Clem.").

"I'm trying to promote the idea of progressive tradition," Holm says. "Tradition is intrinsically progressive. It's not tradition if it's not looking into the past, from the position of the present, to guide us into the future. It's a legacy of at least 2,500 years of fabulous buildings – churches, cottages, bridges, mills and so on. I don't have any doubts that we'll link up again to tradition. I'm very hopeful." TB

Web Extra: Additional photos can be seen at www.traditional-building.com/extras/August09/Award.htm.

Holm's design for the R. B. Wyatt residence in western Pennsylvania is based on a 16th-century prototype in Italy. This Georgian country house is Holm's American vision of Palladio's Villa Rotunda, a quadrilaterally symmetrical scheme in which each façade is as beautiful and elegant as the main one. Photo: Kim Sargent

Greening Historic Buildings

Already efficient because of their embodied energy and construction, historic buildings can become even more energy efficient with the careful addition of new technology. **By Jean Carroon, FAIA, LEED AP, Principal for Preservation, Goody Clancy**

Historic buildings have an inherent environmental benefit because they already exist and often have attributes that are smart passive strategies for low operating costs. Every building, however, can take advantage of new technologies, systems and materials to further reduce environmental impacts.

Existing buildings represent already expended energy, water and carbon. Reusing the intact building is the most effective way to capitalize on this and avoid the environmental impacts of new construction. Recycling demolished building materials only captures a limited amount of the existing resource. Donovan Rypkema estimates that the demolition of 10,000 square feet of old building wipes out the environmental benefit of recycling 2,688,000 aluminum cans. Yet the importance of resource conservation and reuse as a strategy has not yet permeated the green community. Under the old LEED-NC metric system, the building reuse credits were the least used of all achievable points.

Every building, however, can take advantage of new technologies, systems and materials to further reduce environmental impacts.

Many historic buildings have the very attributes that are pursued or should be pursued in new construction to create a sustainable society. These include urban density, transit access, building form and massing that utilize natural daylighting and ventilation, use of local and durable materials, and a connection to community.

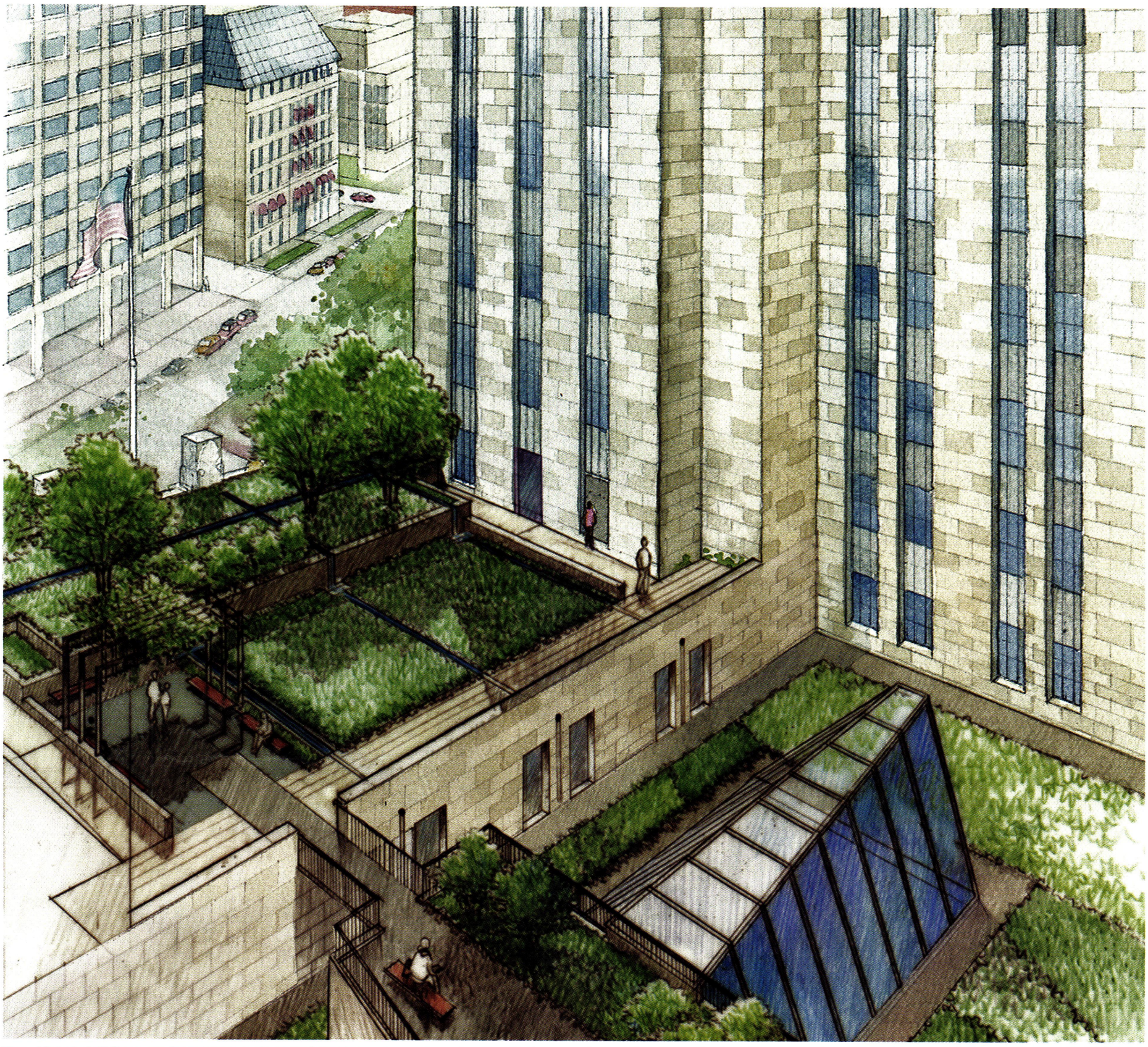
Historic tax credits, which have stimulated the reuse of over 34,000 buildings and investment of over $43 billion, may be the greenest legislation ever created. Not only have the environmental impacts of new construction been avoided, but most of these buildings are urban and almost half created new urban housing which, according to the Urban Land Institute, reduces vehicle miles driven by 38 percent per household. The U.S. transportation sector emits more carbon dioxide than all sources combined in every other country except China and, according to the Environmental Protection Agency, driving a private car is probably a typical citizen's most polluting daily activity.

Green attributes and green location are important, but more must and can be done to reduce the significant contribution that all buildings, including historic, make to climate change. An holistic approach to design seeks opportunities that work with the building. For instance, what is the potential for stormwater management, natural building ventilation, seasonal shading, solar gain and biophilia delight? Does the site or the building offer opportunities for renewable energy? What are the building's natural assets: high thermal mass for the fly wheel effect; natural but lost ventilation systems; daylighting; a basement big enough for energy storage systems; an attic adequate for heat recovery; and/or flat roof areas for solar hot water, photovoltaics and green roof systems? Are the existing materials durable and low maintenance? Are proposed new green materials healthy, durable and easy to clean?

New green materials should be reviewed with consideration to the full cycle of extraction, production, service life and disposal. Each of these stages has environmental impacts and contributes to resource depletion, water and energy consumption, waste production and air emissions. Unfortunately, all that is called green may not be green and as historians know only too well, the miracle products of one age, such as asbestos, lead paint and pcb laden caulks, are often the problems of the next.

The stewardship of historic buildings, first and foremost, requires that we do no harm in safeguarding our physical heritage. Depending on use, new products should be incorporated with caution, and considerations beyond material source

Carnegie Mellon's Green Design Institute estimates that dollar for dollar, renovations create 30 percent less greenhouse gas than new construction and 20 percent more jobs, which are local in nature. The National Trust Main Street Program, which has stimulated the rehabilitation of almost 200,000 buildings in more than 2,000 communities, with over $21 billion invested may be one of the greenest strategies in use. Simple greening strategies for Main Streets include providing pedestrian-friendly design, community recycling, bicycle racks, carpool parking, storm-water retention systems and strategies that reduce heat island effect and shade buildings from solar gain. Photo: Phil Goff



Many historic buildings can incorporate a green roof system such as this roof at the McCormack Federal Building in Boston. A green roof can lower the roof surface temperature by 70 degrees, according to the American Society of Landscape Architects, and consequently, the air temperature by as much as 15 degrees. These lower temperatures allow heating and ventilating systems to be scaled back to accommodate the lower temperature at air intake valves. The energy savings attributed to the green roof on the Chicago City Hall is 10 percent of total use. Green roofs also offer aesthetic appeal, reduce storm water runoff, extend the life of a roof (depending on the system) and provide bird and butterfly habitat. Drawing: Goody Clancy

are essential. The repairability of many existing materials, like wood windows or masonry construction, is possibly the greenest attribute of all since repair extends service life. Doubling the life of a product (or a building) halves the environmental impact of its fabrication.

Direct Energy Use

The focus of green is often on the reduction of direct energy use in a building and rightly so since buildings use 40 percent of the energy produced in the United States. Calculations for energy use typically are in terms of units of energy used per square foot of building. This metric neglects issues of user density and implies that a new building with a lower square foot of energy use is an improvement over an existing building with a higher use.

This is not necessarily the case. When considered in terms of total use, a small house built to only moderate energy performance standards uses substantially less energy for heating and cooling than a large house built to very high energy performance standards. Living area per family member has increased by a factor of three since the 1950s and smaller, older homes that have a higher occupant density are now frequently the victims of the tear down trend, even though they are better for the environment than new large homes that require exponentially more construction materials, cover more of the site – causing more storm water runoff – and often use more total energy.

Electricity in the United States comes mostly from coal fired plants, which are responsible for 30 percent of the country's total greenhouse gas emissions. Reducing cooling and lighting loads addresses the majority of electricity used in buildings.

Occupant density in historic institutional and commercial structures is also a strategy for reducing environmental impacts since better utilization of existing spaces and renovations of attics and basements can increase the number of people using a building. When making renovations, capturing opportunities for introducing natural light are important, because artificial lighting contributes heat, which increases cooling loads and uses a significant amount of electricity. Electricity in the United States comes mostly from coal-fired plants, which are responsible for 30 percent of the country's total greenhouse gas emissions. Reducing cooling and lighting loads addresses the majority of electricity used in buildings.

Cooling is just one part of the mechanical systems of a building. The design and operation of these systems are at the heart of all energy reduction strategies. The objective of mechanical system design is to provide heating, ventilation and air conditioning while controlling temperature and humidity. The goal is to accomplish this with the least amount of energy while holding the first costs to a minimum.

Many older buildings have inefficient steam boilers that are large, wrapped in asbestos and difficult to remove. They often vent through crumbling chimneys. Replacement offers the opportunity to utilize highly efficient modular condensing boilers that can fit through standard doors and are sidewall vented. Limited space in ceiling cavities and walls often leads to a decision to utilize the more efficient heat transfer capacity of water rather than air. The same space restrictions have led to increasing installations of ground-source heat pumps, which eliminate the need for a cooling tower and when used for heating, require no vent at all. A ground-source heat pump either collects heat from the ground or collects heat from the systems and rejects it to the ground with either vertical "wells" or a horizontal loop system.

Project teams can utilize tools such as energy modeling and air infiltration testing to create and compare alternative scenarios for performance criteria. A full decision matrix includes weighting of multiple issues such as energy use, acoustics, LEED points, controls, aesthetics, first cost, life-cycle cost, funding sources, installation pragmatics, durability, repairability, maintenance, comfort and even public relations. Facilitating this decision process for numerous stakeholders provides an organized approach to balancing what may be conflicting goals and creates a project record of how and why decisions were reached.

According to the U.S. Department of Energy, the energy intensity of buildings constructed before 1960 is lower than post 1960 and the utility costs for historic federal buildings are 27 percent less than non-historic.

Early Design Decisions

Identifying options and implications early in the design process is possible with the full involvement of a smart integrated team that can quickly assess the unique opportunities that each project offers. A knowledgeable team seeks tried and true solutions while exploring out-of-the-box opportunities that may spring from new products, data and information. In the most successful rehabilitations, old and new learn from each other.

For instance, an existing building at the University of Virginia has an unusually long, unprotected southern exposure. The design team is exploring, through energy modeling and visual simulation, the effect of window awnings, which were once routinely installed on buildings such as the Massachusetts State House and can be mounted to avoid building damage. However, the awnings being considered are a photo-voltaic shading system that link directly to an LED light fixture in the office behind each window. The awning industry claims that traditional awnings can reduce heat gain by 65 percent. Photovoltaic awnings accomplish this while also creating energy.

Learning from, and recovering the past is often a part of working on historic buildings. Systems for ventilation, whether cables linked to roof hatches in 19th-century churches or double-hung windows and transoms, have often become inoperable and changes have been made that preclude buildings from functioning as originally designed. Elaine Gallagher Adams, an architect with the Rocky Mountain Institute, tells a story about a 19th-century courthouse designed with high ceilings, operable windows and awnings.

Over time, the awnings deteriorated and were removed. Central air conditioning was installed to compensate for the solar heat gain. The air condition ducting required lowering the ceilings, blocking the ventilating transoms and the upper part of the windows. The top part of the double-hung windows was fixed, no longer allowing the air to circulate in at the bottom and out at the top, even if the windows were used. More ceiling lights were added because of the loss of daylight from the lowered ceiling, which increased the heat gain, which increased the cooling requirements. All of this, combined with an inefficient boiler system, helped to contribute to the myth that historic buildings are poor energy performers. The documentation shows otherwise.

According to the U.S. Department of Energy, the energy intensity of buildings constructed before 1960 is lower than post 1960, and the utility costs for historic federal buildings are 27 percent less than non-historic. A study by the British Ministry of Justice found that pre-1900 buildings are the most energy efficient per square meter and in the use of space. The same study found that occupants of historic buildings were more tolerant of minor inconveniences, which was attributed to the high quality of the work spaces.

Holistic Thinking

John Muir, the founder of the Sierra Club, said in 1911, "When we try to pick out anything by itself, we find it hitched to everything else in the Universe." Greening strategies should recognize this. For instance, water and energy are tightly linked – massive amounts of energy are used to clean and transport water and waste and massive amounts of water are used to create energy. Over 52 percent of the fresh surface water withdrawals in the United States are for the cooling required in thermal power plants. Reducing energy use reduces water consumption and vice versa.

The installation of water saving fixtures is one of the simplest strategies available to property owners to lower water consumption. A new low-flow or dual-flush toilet uses 75 percent less water than an old toilet. Aerated faucets and showerheads are equally effective. Capturing water from sinks and showers for use in toilet flushing is possible with new products that are either whole building or single bath. Water leakage often goes unnoticed, but may account for 10 percent of a water bill.

Holistic thinking is a mandate for achieving environmental sustainability and the same mandate celebrates the aspects of historic buildings and heritage that contribute to social well-being and full sustainability. Sustainability ensures communities in which all are safe and happy with a sense of orientation and connectivity that heritage contributes to by ensuring the uniqueness of each place.

The famous quote from the 1987 report by The World Commission on Environment and Development defines sustainability as "development that meets the needs of the present without compromising the ability of future generations to meet their own needs." Historic buildings, the embodiment of past events and social decisions, are an irreplaceable resource that must be sustained for the benefit of people in both the present and the future. Increased awareness and opportunities for environmental sustainability are an exciting new opportunity in the practice of historic preservation, which has always been about stewardship and the careful management of change while respecting and protecting the past. **TB**

This article is extrapolated from a presentation at the Traditional Building Conference in the spring of 2009 by Jean Carroon of Goody Clancy and Tom Perry of Shawmut Design & Construction. Jean Carroon, FAIA, LEED AP, is the Principal for Preservation at Goody Clancy, a Boston design firm of 100 architects, planners, urban designers and conservators. Nationally recognized for her achievements in the field of sustainable design for historic buildings, she is a member of the National Trust for Historic Preservation Sustainability Coalition, Boston Mayor Menino's Green Building Task Force, and one of the founders of the Technical Committee on Sustainable Preservation with the Association of Preservation Technology. Her current projects include renovations for the General Services Administration, University of Virginia and the University of Michigan.

The reuse of a building like the McCormack provides Class A office space in downtown Boston, close to public transportation, and also capitalizes on embodied energy and embedded carbon. The 1930s McCormack Federal Building was considered cutting edge when first constructed and required zoning changes to allow the signature step backs of the Art Modern style. A handsome, durable building, its existing service life of 70 years has easily been extended well into the new century through sustainable historic rehabilitation, and it is still cutting edge. Photo: courtesy of Goody Clancy

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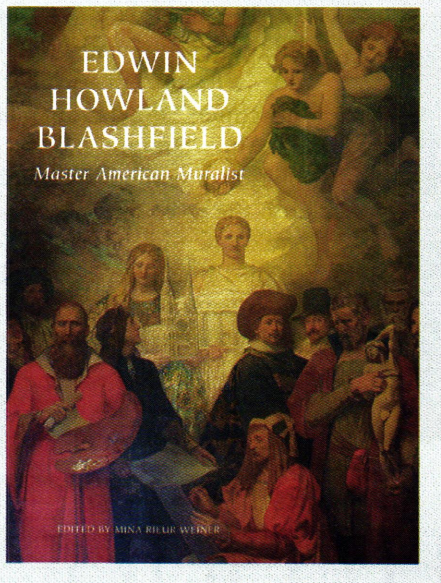

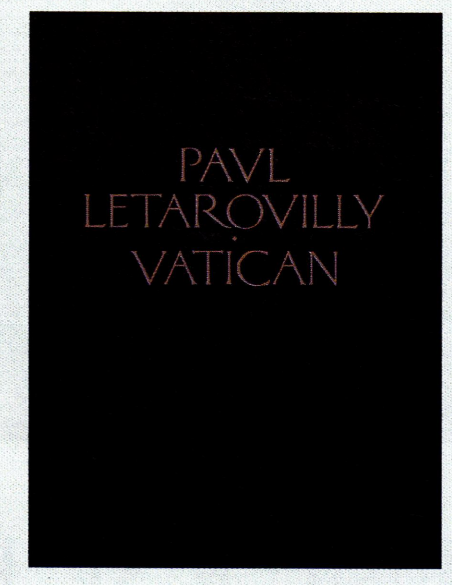

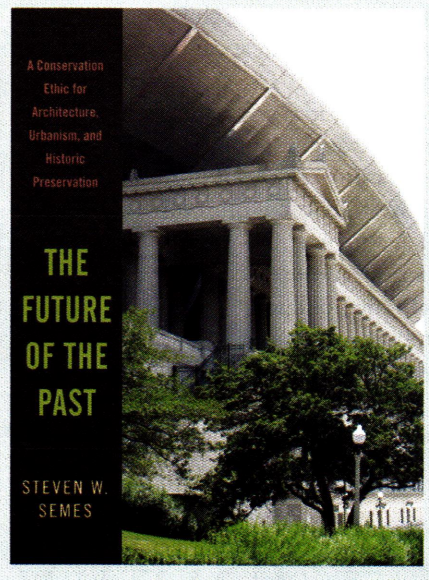

EDWIN HOWLAND BLASHFIELD: MASTER AMERICAN MURALIST

Mina Rieur Weiner, Editor, with contributors Anne Day, Jeff Greene, Gillian Britta Randell, and Anne E. Samuel

Edwin Howland Blashfield (1848 – 1936) rose to prominence as a muralist during the "American Renaissance," the period between the 1893 World's Columbian Exposition and the United States' entry into World War I. Blashfield's monumental work can be viewed in courthouses, state capitols, churches, universities, museums, and other places across the United States. New scholarship highlights Blashfield's contributions to the beauty of civic spaces and his lasting influence on public art in America.

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LE VATICAN ET LA BASILIQUE DE SAINT PIERRE (REPRINT)

By Paul M. Letarouilly

Paul Letarouilly, author of the magisterial 'Edifices de Rome Moderne', devoted many years of his life to compile and draw the intricate details and decorative elements of the most breathtaking buildings in Italy's Vatican City, including St. Peter's Basilica, the Sistine Chapel, the Pontifical Palace, and the Villa Pia. 'Vatican' served as an unparalleled sourcebook of everything from plans, elevations, interior room views, and perspective drawings to doorframes, fountains, domes, cornices, and moldings. It is often credited as being one of the primary catalysts for generating the American Renaissance style, the results of which can be seen in any capital city in America.

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THE FUTURE OF THE PAST: A CONSERVATION ETHIC FOR ARCHITECTURE, URBANISM, AND HISTORIC PRESERVATION

By Steven W. Semes

With contemporary design being redefined by the recovery of the historic languages of traditional architecture, preservation must look beyond the supposed difference between historic settings and "the architecture of our time." Semes sets out a comprehensive argument for new traditional architecture that continues the style and character of historic buildings. He makes a persuasive case that context matters and that new buildings and additions to old buildings should be harmonious with their neighbors.

All titles are available for pre-order in the Classicist BookShop: WWW.CLASSICIST.ORG/BOOKSHOP.
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TRADITIONAL BUILDING
EXHIBITION AND CONFERENCE

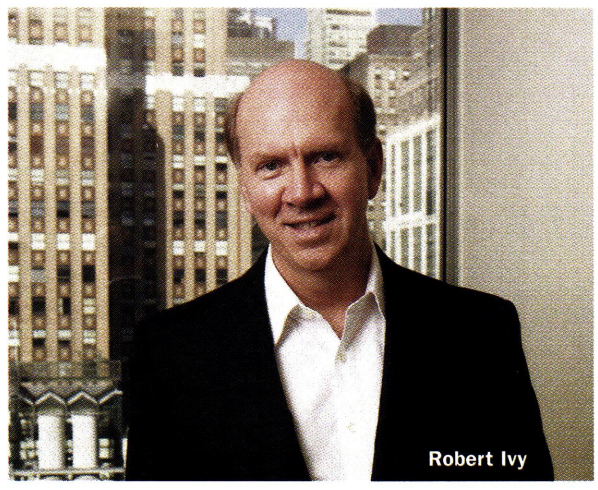
BALTIMORE

October 21-24, 2009
Baltimore Convention Center

Historic Baltimore is the site of the Fall 2009 Traditional Building Exhibition and Conference, scheduled for October 21-24 at the Baltimore Convention Center. This event will offer more than 65 seminars and workshops, providing professionals an opportunity to earn up to 24 CEUs in four days.

"Baltimore is a great venue for our exhibition and conference," says Judy Hayward, education director for the Traditional Building show. "The city is full of interesting and diverse historic sites. We are featuring seven tours at this event; this is a testament to the city's commitment to preservation, tax credit projects and neighborhood revitalization. This fall our conference program has several features. Paint and color, along with surface preparation and application, will be the featured material and building craft this October. There are 12 programs that emphasize sustainable building practice for historic and traditionally inspired new construction. Finally, we have exceptional case studies that illustrate solutions to the challenges of working on historic buildings that will be of interest to all professionals, but of special interest to facility managers of larger institutions."

The show will also offer the opportunity to hear two keynote addresses delivered by well-known industry experts. Robert Ivy, FAIA, editor-in-chief of *Architectural Record* will speak at 9:45 a.m., Friday, October 23 on "Sustainability, Preservation Architecture, and Economic Viability." "In a down economy, it makes good sense to make the most of what we have…preservation is environmentally correct and the most sustainable thing you can do," he said in a special issue on adaptive reuse earlier this year.


Robert Ivy

"We are delighted to have such a well-respected editor of the mainstream architectural press talk about the importance of what our attendees do," adds Hayward.

The other keynoter is Clem Labine, founder of Traditional Building, Period Homes and Old House Journal magazines. His talk, "Fightin' Words for Elitist, Gentrifying, Nostalgia Snobs: Preservation's Vocabulary," is scheduled for 5:30 pm., Thursday, October 22.

Another highlight of this exhibition and conference will be the presentation of the first annual Clem Labine Award. The award is designed to honor an individual for a consistent body of work that fosters humane values in the built environment. This year, it will be presented by Clem Labine to Alvin Holm, AIA.

In the meantime, the Fall event will also feature a wide selection of exhibits and related events. Manufacturers and craftsmen and women will be on hand in the exhibition hall to consult with attendees. In addition, a number of free demonstrations will be held on the show floor.

One of the highlights of the show is the Traditional Building Design Challenge where several firms design a project on the show floor. The winner is selected on Saturday afternoon and the winning project is featured in *Period Homes* magazine.

For more information, go to www.traditional-buildingshow.com or call 781-779-1560.

CONFERENCE SCHEDULE

G = general, free sessions; **R** = residential series; **N** = new construction; **S** = sustainability; **T** = traditional trades; **P** = preservation in practice; **W** = workshops/tours

Wednesday, October 21, 2009

9 am – 4 pm

W01 Conditions Assessment Workshop with the AIA Historic Resources Committee – Orianda, the Crimea Estate, Leakin Park, Baltimore, MD. Pre-registration required. Introductory to intermediate; 6 AIA HSW CEUs/SD CEUs pending; James J. Malanaphy, AIA, Historical Architect, St. Paul, MN, and editor, Preservation Architect, the newsletter of the AIA-HRC.

9 am – Noon

W02 – Similar Buildings, Different Preservation Treatments: The Lodges in Baltimore's Historic National Cemeteries Workshop and Tour. Pre-registration required. Advanced; 3 AIA HSW CEUs; Thomas A. Vitanza, RA, AIA, NCARB, Senior Historical Architect, U.S. National Park Service, Frederick, MD, and Alec Bennett, Historian, National Cemetery Administration, Washington, DC.

1 – 5 pm

W03 – Homewood Museum Tour at Johns Hopkins University. Pre-registration required. Introductory to Advanced; 3 AIA HSW CEUs; David Gibney and Denise Troxell, Historic Restoration Specialists, Inc., Smithsburg, MD, and staff, Homewood Museum Baltimore, MD.

W04 – Annapolis Tour: Modern Systems in Historic Buildings: The Maryland Statehouse and the Naval Academy Museum. (Note: this tour compliments Workshop W05 on Thursday.) Pre-registration required. Intermediate to Advanced; 3 AIA HSW CEUs/SD CEUs pending; Elaine Bachmann, Director Artistic Property, Exhibits, and Outreach, Maryland State Archives, Annapolis, MD, Dr. J. Scott Harmon, Director, Naval Academy Museum, Annapolis, MD, and H. Thomas McGrath, FAIA and FAPT, Superintendent, NPS Historic Preservation Training Center, Frederick, MD.

Thursday, October 22, 2009

9 am – 12 noon

W05 – Installing Mechanical, Electrical, and Plumbing Systems in Historic Public Spaces within Historic Buildings. Intermediate to Advanced; 3 AIA HSW CEUs/SD CEUs pending; H. Tom McGrath, Jr., FAIA, National Park Service, Dr. J. Scott Harmon, Museum Director, Amiee Woodall, Project Architect, RTKL Architects, Tom Wrobell, Executive Project Manager, Coakley & Williams, Mike Giller, Project Manager, National Park Service, and other project principals.

W06 – Baltimore Building Crafts Tour. Pre-registration required – attendance limited. Introductory to Advanced; 3AIA HSW CEUs; Johns Hopkins, Baltimore Heritage, Inc., and staff from Mark Supik & Co. Woodturning, G. Krug Ironworks, and Hayles and Howe, Plasterers, Baltimore, MD.

W07 – Classicism & the New Kitchen. Pre-registration required. Introductory to Advanced; 3 AIA HSW CEUs; Sarah Blank, SBD Kitchens, LLC, Darien, CT, and Martin Brandwein, Architect and Fellow, ICA&CA.

9 – 10 am

P01 – Life Safety Systems in Historic Buildings: The Virginia State Capitol. Intermediate to Advanced; 1 AIA HSW CEU; Matthew Conrad, Project Manager, The Christman Co., Lansing, MI.

S01 – LEED Challenges: Greening A Small Historic Property on a Tight Budget. Intermediate; 1 AIA HSW CEU-SD CEU pending; T. David Bell, AIA, LEED AP, Bell Architects, PC, Washington, DC, and Jeffrey Larry, owner and woodworker, Restoration Concepts, Baltimore, MD.

10:30 – 11:30 am

P02 – Planning & Probing: Purposeful Investigation of Historic Buildings. Intermediate; 1 AIA HSW CEU; Adam Harrison, LEED AP, Project Engineer, and David Brooks, LEED, AP, APT, NTHP, WBC, Project Manager/Estimating, The Christman Co., Alexandria, VA.

S02 – Three for the Price of One: Saving Energy, History, & Money. Intermediate; 1 AIA HSW CEU/SD CEU pending; John H. Cluver, AIA, LEED AP, Voith & Mactavish Architects, LLP, Philadelphia, PA.

1 – 5 pm

W08 – Latrobe in Baltimore: Workshop & Tour - The Basilica and Davidge Hall, University of Maryland. Pre-registration required. Intermediate to Advanced; 3 AIA HSW CEUs/SD CEUs pending; John G. Waite, FAIA and FAPT, and Senior Principal and Clay S. Palazzo, AIA, and Principal, John G. Waite, Associates, Architects, Albany and New York, New York.

2 – 5:15 pm

W09 – Paint Practices for Historic Structures. Pre-registration required. Introductory to Advanced; 3 AIA HSW CEUs; Duffy Hoffman, Preservation Consultant, Elkins, WV.

1 – 2:30 pm

S03 – A Roadmap to Greening Existing & Historic Buildings. Introductory to Intermediate; 1.5 AIAHSW CEUs/SD CEUs pending; Eric Corey Freed, Principal, organicARCHITECT, San Francisco, CA, and author, Green Building & Remodeling for Dummies (John Wiley & Sons) and forthcoming books Sustainable Schools (2009) and Green Homes, Green Pockets (2010).

P03 – Classicism and Urban Infill in a Historic Setting. Introductory to Advanced; 1.5 AIA HSW CEUs/SD CEUs pending; David Rau, Principal, John A. Hugo, Founder, and Gibson Worsham, Historic Architect, 3North, Richmond, VA.

T01 – Architectural Interiors: Understanding and Applying Classical Moldings to Today's Homes. (60 mins.); Intermediate; 1 AIA HSW CEU; Brent Hull, Founder, Hull Historical, Fort Worth, TX, and co-author, Winterthur Style Sourcebook: Traditional American Rooms (Fox Chapel Publishing, 2009).

2:30 – 4 pm

P04 – A Case Study in Structural Repair of a Sandstone Cathedral. (60 mins.); Intermediate; 1 AIA HSW CEU; Jack C. Healy, P.E., Principal, Ryan-Biggs Associates, P.C., Troy, NY.

S04 – Social Sustainability – The Third Facet of Sustainable Design. Intermediate; 1.5 AIA HSW CEUs/SD CEUs pending; Tom Liebel, AIA, LEED AP, Associate Principal, Marks, Thomas Architects, Baltimore, MD.

P05 – Metropolitan Floor System: A Case Study from the University of Baltimore. (60 mins.); Introductory to Advanced; 1 AIA HSW CEU; George Holback, AIA, and Principal and Anath Ranon, AIA, Associate, Cho Benn Holback, Baltimore, MD, and

Donald Friedman, PE, Old Structures Engineering, PC, New York, NY.

T02 – Plaster: Modern Techniques meet Traditional Materials. Intermediate to Advanced; 1.5 AIA HSW CEUs; David A. Kemnitzer, Proprietor, David A. Kemnitzer, Architect, AIA, Shepherdstown, WV, and Michael Mills, AIA, Morgantown, WV.

4 – 5 pm

P06 – Getting under the Skin: Case Studies in Non-Destructive Investigation. Intermediate to Advanced; 1 AIA HSW CEU; Richard I. Ortega, PE, AIA, FAPT, and Director of preservation technology, RMJM, Philadelphia, PA.

S05 – A Case Study in Historic Rehabilitation and LEED Certification. Intermediate; 1 AIA HSW CEU/SD CEU pending; Christine Reynolds, PE, Associate Principal and Historic Preservation Specialist, Wiss, Janney, Elstner Associates, Inc., Fairfax, VA, and Jack Paruta, AIA, Senior Associate, Gensler Architects, Morristown, NJ.

T03 – Matching Traditional Stonework. Introductory to Intermediate; 1 AIA HSW CEU; Ken Jackman, President and Founder, New World Stoneworks, Uxbridge, MA.

5:30 – 6:45 pm

G01 – Opening Plenary and the first Clem Labine Award Ceremony; "Fightin Words for Elitist, Gentrifying, and Nostaglia Snobs: Preservation's Vocabulary." Introductory to Advanced; 1 AIA CEU; Clem Labine, Founder, *Old-House Journal* and *Clem Labine's Traditional Building* and *Clem Labine's Period Homes*, Brooklyn, NY.

Note: At the conclusion of Clem's remarks, the first Clem Labine Award will be presented to an individual who has fostered humane values in the built environment. *(see page 12)*

Friday, October 23, 2009

8 – 9:30 am

T04 – The Restoration of Period Porches. Introductory; 1 AIA HSW CEU; David Gibney and Denise Troxell, Historic Restoration Specialists, Inc., Smithsburg, MD.

T05 – The Remodeling Outlook. Introductory; Mark Richardson, CR, and Co-Chair Case Design/Remodeling, Inc., Washington, DC, and author, How Fit is Your Business?

S06 – Agricultural Urbanism. Introductory to Advanced; 1.5 AIA HSW CEUs/SD CEUs pending; Stephen A. Mouzon, AIA, LEED AP, CNU, Principal, Mouzon Design, Founder, New Urban Guild, Miami, FL.

P07 – An Introduction to Historic Tax Credits. Introductory; 1.5 AIA CEUs; John Sandor and Elizabeth Petrella, Architectural Historian, National Park Service, Washington, DC.

8:30 – 9:30 am

P08 – Three Centuries of Historic Paint Colors. Introductory; 1 AIA HSW CEU; Doty Horn, Director Color & Design, Benjamin Moore, Montvale, NJ.

P09 – Protecting Historic Interiors When Installing New Mechanical Systems. Intermediate; 1 AIA HSW CEU/SD CEU pending; Jeff Greene, President and Founder, EverGreene Architectural Arts, New York, NY, Ronald D. Staley, FAPT, Senior Vice President, The Christman Company, Lansing, MI, and James W. Shepherd, Associate Partner, Beyer Blinder Belle, LLP, Washington, DC.

R01 – The Custom Side of Systems Building: Kit Home Packages. Introductory to Intermediate; 1 AIA CEU; Michael C. Connor, CEO, and Holly Kelton, COO, Connor Homes, Middlebury, VT.

T06 – Stone Fabrication for Restoration. Intermediate; 1 AIA HSW CEU; Laurie L. Wells, Technical Sales & Marketing, Old World Stone, Ltd., Burlington, ON, Canada.

9:45 – 10:45 am

G02 – Keynote Address: "Sustainability, Preservation Architecture, and Economic Viability." Introductory to Advanced; 1 AIA HSW CEU/SD CEU pending; Robert Ivy, FAIA, Editor-in-Chief, Architectural Record.

11 am – 5:30 pm

W10 – INTBAU-USA Symposium: Building Sustainably, Profitably and Beautifully. Introductory-Advanced; AIA CEUS pending.

11 am – 5 pm Exhibit Hall Opens

11 – 12 Noon

R02 – Kitchen Design Approaches. Introductory to Intermediate; 1 AIA HSW CEU; Patricia Poore, Editor-in-Chief, Old-House Interiors, Gloucester, MA.

P11 – Restoring the Roof While the Building is Operational: A Case Study of the Corcoran Museum, Washington, DC. Intermediate; 1 AIA HSW CEU; Stanley J. Pitchko, Jr., Project Manager, The Christman Company, Alexandria, VA.

S07 – Sustainable Design & the Adaptive Use of Historic Industrial Structures. (90 mins.); Intermediate; 1 AIA HSW CEU/SD CEU pending; Tom Liebel, AIA LEED AP, Associate Principal, Marks, Thomas Architects, Baltimore, MD.

Noon – 1:30 pm

W11 – Lunch and Learn-The Changing Face of Trim Products. Pre-registration required. Introductory; 1 AIA HSW CEU; Kristen Baer, Territory Sales Manager, Azek Trimboards, Moosic, PA.

G03 – Preservation Roundtable – Live in the Exhibit Hall. Introductory; 1.5 AIA HSW CEUs; Moderated by members of the AIA Historic Resources Committee and staff from the Baltimore National Heritage Area and Baltimore Division of Historical and Architectural Preservation, Office of Planning.

1:45 – 3:15 pm

T07 – How Fit is Your Business? Introductory; Mark Richardson, CR; Co-Chair, Case Design/Remodeling, Inc., Washington, DC, and author, How Fit is Your Business?

S09 – The Secretary of the Interior's Standards & LEED: Where They Work Together & Where They Diverge. Introductory to Advanced; 1.5 AIA HSW CEU/SD CEU pending; Audrey T. Tepper, Historical Architect, National Park Service, Washington, DC. Note: Recommended advanced reading: an article with the same title as the session in the National Trust for Historic Preservation Forum Journal, Spring 2009 Vol. 23, No.03, Issue Theme: "Positioning Preservation in a Green World."

2 – 3 pm

R03 – Period Style Kitchen Cabinets: Authenticity & Interpretation. Introductory to Intermediate; 1 AIA HSW CEU; Nancy R. Hiller, President, NR Hiller Design, Inc., Bloomington, IN.

P11 – What Color Was It? How Paint Analysis Can Reveal A History of Color. Intermediate; 1 AIA HSW CEU; Dorothy Krotzer, Director, Building Conservation Associates, Inc., Philadelphia, PA.

G04 – Maintenance is Preservation: Terms and Practice- Live in the Exhibit Hall. Introductory; 1 AIA HSW CEU; Richard J. Brand, Maryland Historic Trust, Crownsville, MD.

3:30 – 4:30 pm

G05 Designing a Greene & Greene Inspired House- Live in the Exhibit Hall. Introductory; 1 AIA HSW CEU; James Erler, Principal, Erler Design, Charlottesville, VA.

S09 – Appropriate and Sustainable Lighting for Historic Structures. Intermediate; 1 AIA HSW CEU/SD CEUs pending; Annie Sauser, LEED AP, Project Manager, John Milner Associates, Inc., Alexandria, VA, and Bruce Dunlop, Owner, Bruce Dunlop Lighting Design, LLC, Lutherville, MD.

R04 – Pattern Books, Pre-cut Homes and the American Dream. Intermediate; 1 AIA HSW CEU; Eric N. Kuchar, Associate AIA, Vice-President, Traditional Building Collaborative, Inc., Middlebury, VT.

3:30 – 5 pm

T08 – Caring for Historic Wood & Painted Finishes. Introductory to Intermediate; 1.5 AIA HSW CEUs; Ted Eayrs and Walter Eayrs, Partners, Blackburn Restoration Services, LLC, Middleboro, MA. Recommended Reading: Marx, Ina and Alan, Professional Painted Finishes; Watson-Guptill Publications, New York, 1991; and Chase, Sara, Preservation Briefs 28: Painting Historic Interiors; National Park Service, U.S. Department of the Interior, Washington, DC: and Whittock, Nathaniel, The Decorative Painters and Glaziers Guide, London, 1827.

P12 – The Government is Your Client: Stimulus Work and More. Introductory; Judy L. Hayward, Education Director, Restore Media, LLC, and Executive Director, Preservation Education Institute, Historic Windsor, Inc., Windsor, VT.

P13 – Art Deco and Adaptive Use: The Cincinnati Union Terminal. Advanced; 1.5 AIA HSW CEUs; John M. Evans, LEED AP, Preservation Specialist, George C. Skarmeas, AIA, AICP, Principal, Director of Preservation Architecture, and Leila Hamroun-Yazid, AIA, Senior Preservation Architect, RMJM Hillier, Philadelphia, PA.

S10 – Traditional New Development: Succeeding with Sustainable Design and Materials. Intermediate; 1.5 AIA HSW CEUs; David Neumann, AIA, Neumann Lewis Buchanan Architects, Washington, DC, Brendan O'Neill, Sr., O'Neill Development, Co., David Jones, David Jones Architect, and David Peabody, Peabody Architects.

4:30 – 5:30 pm

R05 – Victorian Interiors and Their Architectural Elements. Introductory; 1 AIA HSW CEU; Marilyn Casto, Associate Professor, Virginia Tech University, School of Visual Arts, Blacksburg, VA.

T09 – Timber Frame Engineering: Structure, Analysis, and LEED: The Bagley Bridge Reincarnated. Intermediate; 1 AIA HSW CEU/SD CEU pending; David C. Fischetti, P.E., DCF Engineering, Inc., Cary, NC and author, Structural Investigation of Historic Buildings: A Case Study Guide to Preservation Technology for Buildings, Bridges, Towers, and Mills (John Wiley & Sons, Inc., 2009).

T10 – Historic Stained Glass Restoration. Introductory; 1 AIA HSW CEU; Daniel Wolkoff, Stained Glass Restorer, Adams Morgan Stained Glass, Washington, DC.

5:30 – 7:30 pm **Traditional Building Reception**

Saturday, October 24, 2009

8 am – Noon

W12 – Adaptive Use of the American Brewery: Workshop and Tour. Pre-registration required. Introductory to Advanced; 3 AIA HSW CEUs/SD CEUs pending; George Holback, AIA and Principal, and Anath Ranon, AIA, and Associate, Cho Benn Holback, Baltimore, MD, and Marc Held, Vice President of Commercial Sales, Marvin Windows and Doors (LightStyles, Ltd.), Carlisle, PA.

8 – 11 am

W13 – Historic Plaster Repair: 1500- 1940. Introductory to Advanced; 3 AIA HSW CEUs/SD CEUs pending; Rory Brennan, Principal, Preservation Plastering, Ltd., Brattleboro, VT and John Speweik, Speweik Preservation Consultants, Inc., Elgin, IL.

W14 – Snug and Sound: The Restoration & Weather Stripping of Window Frames & Sash.

8:30 – 9:30 am

R06 – Resilient Flooring: Early 20th Century Linoleum, Rubber, and Cork. Introductory; 1 AIA HSW CEU; Demetra Aposporos, Editor-in-Chief, Old-House Journal, Chantilly, VA.

T11 – An Introduction to Quartersawn Hardwoods. Introductory; 1 AIA HSW CEU; Criswell Davis, Architectural Marketing Manager, Frank Miller Lumber Co., Inc., Union City, IN.

9:30 –10:30 am

R07 – Sustainable Timber Framing: The Topel Residence and LEED. Introductory to Intermediate; 1 AIA HSW CEU/SD CEU pending; Amy Cornelius, General Manager, Hugh Lofting Timber Framing, Inc., West Grove, PA.

11 am – 4 pm **Exhibit Hall Open**

11:30 am - 12:30 pm – **Live in the Exhibit Hall**

G06 – A Kitchen Case Study: Tudor Place. Introductory; 1 AIA HSW CEU; Ted Eayrs and Walter Eayrs, Partners, Blackburn Restoration Services, LLC, Middleboro, MA, and Leslie Buhler, Director of Tudor Place Historic House and Garden, Washington, DC.

1 – 2 pm

T12 – Spalling, Rust, and Rot: Why Traditional Materials Perform the Way They Do. Intermediate; 1 AIA HSW CEU; Ray Tschoepe, Director of Conservation, Fairmount Park Historic Preservation Trust, Philadelphia, PA.

T13 – The Survey, Documentation and Restoration of Historic Barns in Mid-Maryland.

With a new blade sign and scalloped marquee, and a stucco exterior returned to its 1920s peach tint, the Balboa Theatre in San Diego has received rave reviews since it reopened last year. Photo: Nels Akerlund

Balboa's Long Voyage

PROJECT

Balboa Theatre, San Diego, CA

Architects

Westlake Reed Leskosky, Phoenix, AZ; Robert Mather, AIA, associate principal, preservation architect; Heritage Architecture & Planning, San Diego, CA

JUST ABOUT EVERYONE who has ever attended a show at San Diego's Balboa Theatre remembers one thing best – the waterfalls. Alongside the proscenium, where box seats normally hang, water flows down deep-set alcoves with naturalistic faux rocks. The pipes are timed to turn off when the curtain rises, and pump again during intermissions. "Walking in there is an amazing experience, like walking into an aquarium with great acoustics," says architect Robert Mather, AIA, an associate principal at Westlake Reed Leskosky.

WRL, which just finished a $26.5 million restoration of the Balboa for the Centre City Development Corp., has focused on historic theaters for decades, but had never before handled an auditorium equipped with waterfalls. The Balboa was also an unusually time-consuming commission for WRL. The theater has been on the boards at the office (and at local preservation firm Heritage Architecture & Planning), in the form of preliminary feasibility studies or final punchlists, since the 1980s.

"We'd crawled through and field-measured everything to the inch, long before anyone even knew what the project scope would be in the end," Mather recalls.

The 1924 Mission Revival landmark, designed by prolific Australian-born architect William Wheeler, had barely survived the 20th century. In the 1920s, vaudeville played on its boards, and usherettes dressed as bullfighters bustled in the aisles. In the 1930s, it was renamed El Balboa Teatro, and served as a venue for Spanish-language performances and movies. The Navy commandeered the place for housing during World War II, and although the sailors did little damage during their tenure, the theater was deemed a white elephant in the 1950s and slated for demolition. A series of movie-house operators stepped in to keep it open, but showed ever sleazier films and let vermin move in. "There was a time when a lady jumped to her feet screaming because a rat had run across her foot," Dan Whitehead, a former Balboa projectionist, told the *San Diego Weekly Reader* in 2007.

In 1986, the city took over and shuttered the decrepit house, partly due to fears that the hollow clay-tile walls were not seismically secure. While the surrounding neighborhood, the Gaslamp Quarter, was steadily restored and a mall named Horton Plaza grew around the Balboa, no one could figure out a workable reuse plan for the 45,113-sq.ft. theater. In 2002, the city finally committed Redevelopment Agency funds to WRL's restoration and expansion plan. "We had rising property values and tax increment was increasing significantly," explains Gary J. Bosse, the senior project manager, construction, for the city development agency. "The bond capacity was available. We did this just in the nick of time." WRL made an ideal hire, he adds: "They have in-house mechanical, electrical and

Before restoration, the Balboa Theatre was a derelict building in an up-and-coming neighborhood. Photo: courtesy of Heritage Architecture & Planning

A mosaic scene of Balboa's ship paves the theater's restored entrance lobby. Photo: Nels Akerlund

In the orchestra lobby, aqua-tinted ceiling fixtures and doors etched with seaweed patterns reinforce the theater's maritime theme. Photo: Nels Akerlund

plumbing engineers as well as architects – perfect for coordinating a complicated construction endeavor like this."

In hammering out the program, Mather recalls, "We met with every possible interest group and asked them what they wanted and hoped for from the building. We had wonderful cooperation from everyone. The place had been an eyesore on a major street for so long, everybody's goal was, 'Let's get it done this time.'" Bosse adds, "We did not want just a pretty museum, but a useable facility for local nonprofits, with a state-of-the-art sound system and lighting."

WRL phased the construction work strategically, to persuade skeptical locals that the Balboa was really recovering this time. "To get the excitement going, we started in 2005 with demolition and abatement, so people would see activity there," Mather explains. The contractor for the project was PCL Construction Services, San Diego, CA, and engineers were Curry Price Court, Nasland Engineering and Schirmer Engineering (all San Diego, CA).

The stucco exterior was stripped – its 1970s coating was failing – and returned to its original peachy tone. The 1980s roof was slightly re-raked to improve drainage, and seismic reinforcements like layers of Shotcrete and steel ceiling braces were woven into historic fabric. Although gloomy 1980s studies had suggested that all interior clay-tile walls would prove unreliable in a quake, lab tests by local structural engineering firm Curry Price Court instead showed that the ceramic constructions could withstand forces of up to 11,000 psi.

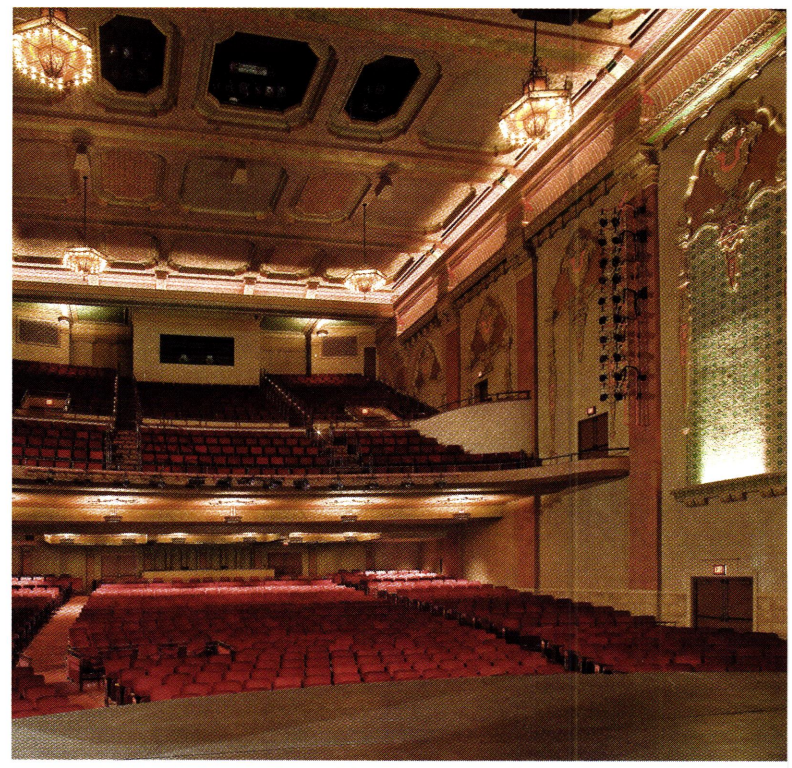
Plenty of new interior walls were nonetheless required to create needed amenities without expanding the footprint on the tight downtown lot. "We reconfigured and shoehorned wherever we could," says Mather. New dressing rooms were carved out of the basement, alongside a high-efficiency natural gas boiler (the Balboa had previously relied on city steam heat). Original 1920s office space in the building was converted into theater offices, lobbies and restrooms. HVAC was snaked through original concrete ducts at the orchestra and balcony levels and a vintage exhaust fan in the cupola was reactivated. "All it needed was new motors and bearings," Mather explains. "It's perfect for theater use: it's huge and turns slowly, so it's quiet."

The architects also worked new stage equipment into 1920s crevices. Electronic Theatre Controls of Middleton, WI, created an Ethernet-controlled lighting system with hundreds of dimmers, and LEDs were added to the house cove lights. In the orchestra pit, a motorized hoist called a Spiralift, from Quebec-based Gala Systems, has a separate platform just for the 1920s Wonder Morton Organ. The instrument has its own fan-room as well and, when not in use, can be rolled into a climate-controlled storage garage. The organ pipes not only play musical notes, but also emit vaudeville sound effects like drums, horns and train whistles.

The sounds reverberate within a house that needed hardly any acoustical rehab – although WRL (with acousticians McKay Conant Hoover of Westlake Village, CA) did specify a variable acoustic system, with drapes that come down from the ceiling to deaden reverb during movies. The auditorium's

Moorish filigree patterns unify murals and beam patterns in the orchestra lobby. Photo: JBrady, 2008

Monochrome planes had taken over the varied original decoration. Photo: courtesy of Heritage Architecture & Planning



New sound and lighting equipment has been tucked into crannies throughout the auditorium, amid urn and scrollwork reliefs, hexagonal chandeliers and octagonal ceiling coffers. Photo: JBrady, 2008

Left: Alongside the proscenium, where box seats normally hang, waterfalls course down deep-set alcoves with faux rocks. The velour curtain has been digitally printed with a sunset luring Balboa's ship westward. Photo: JBrady, 2008

walls retained 98 percent of their original plaster, Mather estimates, but needed wholesale repainting.

When EverGreene Architectural Arts of New York analyzed the ornate scrollwork and bas-relief urns, their blackish-brown coating turned out to contain irretrievably oxidized bronze. EverGreene replaced it with metallic pigments coated in tarnish-resistant silicone. The shimmery new paint matches the gold highlights in the new velour curtain, which has been digitally printed with a sunset luring Balboa's ship westward. WRL interior designer Fonda Hosta based the curtain image on a vintage black-and-white photo of the Balboa stage. The drape fabricator, I. Weiss of Long Island City, NY, elongated the silhouettes of the ship and sunrays so they all read correctly when the folds hang from the counterweight-line rigging (manufactured by J.R. Clancy in Syracuse, NY).

Since the curtain rose on opening night in January 2008, the stage has hosted acts ranging from a "Mostly Mozart" festival to ballets and comedic monologues. "I've heard nothing but praise from anyone who's gone there," Mather says. "To see it full of people again, with the waterfalls going again, has been incredibly rewarding." – *Eve M. Kahn*

Web Extra: Additional photos can be seen at www.traditional-building.com/extras/August09/Balboa.htm.

The oxidation had cast a pall throughout the interior. Photo: courtesy of Heritage Architecture & Planning

Right: Sunburst-patterned lighting fixtures hang from turned rods and classical ceiling rosettes with serrated edges. Photo: JBrady, 2008

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PROJECT
Schermerhorn Symphony Center, Nashville, TN

Architect
David M. Schwarz/Architectural Services Inc., Washington, DC; David M. Schwarz, president and CEO; Craig P. Williams, project manager

Architect of Record
Earl Swensson Associates, Inc., Nashville, TN

FROM THE RYMAN AUDITORIUM, the Country Music Hall of Fame, the Frist Center for the Visual Arts to an assortment of record label headquarters and recording studios, Nashville, TN, has long been a mecca for music lovers. An esteemed list of stars, including Dolly Parton, Webb Pierce, Chet Atkins, Jimmy Webb, Loretta Lynn, Patsy Cline and Johnny Cash made their careers in the "Country Music Capital," and up-and-comers continue to flock to the city each June for the four-day Country Music Awards.

But while country may be Nashville's most famous musical export, it is by no means its only thriving scene. Classical, jazz and other genres are hugely popular, commanding large audiences and producing icons of their own. Among them is the late maestro Kenneth Schermerhorn (1929-2005), director and conductor of the Nashville Symphony for 22 years and namesake of the Schermerhorn Symphony Center.

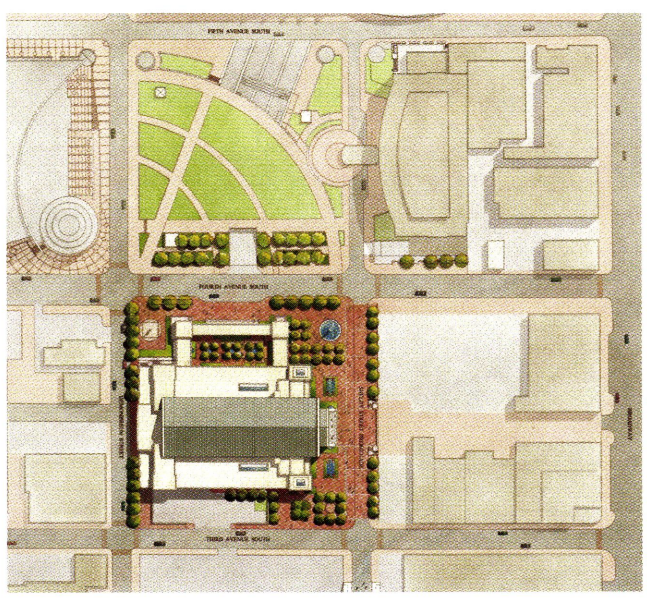
Under Schermerhorn's leadership from 1983, the symphony saw record-breaking CD sales, Grammy Awards, and acclaimed tours, concerts and broadcasts – notably its debut at New York City's Carnegie Hall in 2000. Befitting the orchestra's international renown, the new Schermerhorn Symphony Center is located on an entire block of Nashville's "SoBro" (South of Broadway) neighborhood, close to the Country Music Hall of Fame. The 197,000-sq.ft. 1,900-seat facility was designed by Washington, DC-based David M. Schwarz/Architectural Services Inc., whose resume includes the 2,100-seat Nancy Lee and Perry R. Bass Performance Hall in Fort Worth, TX; the renovation and expansion of Severance Hall in Cleveland, OH; and upcoming performing arts facilities in Carmel, IN, and Las Vegas, NV.

Common to all is a seamless collaboration between the architect, acoustician and theater planner that begins on day one. "We are looking for a room where the acoustics and architecture and theater pathology are all one and the same," says Craig P. Williams, principal and project manager. "We don't want people to walk in and say, 'Well this was designed by the acoustician,' with architectural pastiche all over it. Nor do we want some grand architectural statement that requires added reflectors and speakers. We wanted to make sure that our approach was one and the same at the Schermerhorn Symphony Center, as we have for all of our performing arts work."

Though several planning studies had designated the SoBro neighborhood an important area for growth, the site posed unique planning and design challenges for the firm back in 2003. There was little on the ground and what did exist – the Country Music Hall of Fame, a 10-story Hilton hotel and the Gaylord venue – were fairly aggressive architectural statements. It was assumed that the front façade of the Schermerhorn would face a new urban park/square, away from the main pedestrian activity on Broadway but in keeping with future development plans. However, the team decided to address the site as it existed, rotating the building 180 degrees so that its ceremonial portico entrance faced Broadway through a gap in the buildings.

"There were several problems with the center facing the park," says Williams. "There was a ramp on the square that led to underground parking, which was just not a good thing to be looking at from the front of a concert hall. Plus, the dimensions of a concert hall – the ceremonial front is narrower than the long sides – meant that our building would have felt "dwarfed" by the larger buildings. Our building really had to be multi-fronted – the site really called for addressing every single street it faced."

By positioning daytime uses such as the box office, stage door and a café in flanking pavilions at



Top: The 197,000-sq.ft. 1,900-seat Schermerhorn Symphony Center in Nashville, TN, was named after the orchestra's late maestro Kenneth Schermerhorn (1929-2005). Designed by Washington, DC-based David M. Schwarz/Architectural Services Inc., it occupies an entire block of Nashville's "SoBro" (South of Broadway) neighborhood, close to the Country Music Hall of Fame. All photos: © Steve Hall/Hedrich Blessing

Left: Rather than face a new urban/park square, the center's ceremonial portico entrance addresses the main pedestrian activity on Broadway. Site plan: David M. Schwarz/Architectural Services Inc.

The box office, stage door and a café are housed in flanking pavilions at the edge of the park on Demonbruen Street. While this is not the front door, it is a pedestrian-friendly façade.

the edge of the park on Demonbruen Street, the team hoped to encourage activity there ("great edges make great parks," says Williams). Additionally, it is hoped that the gap through which the Schermerhorn's ceremonial front is seen from Broadway will be developed as a pedestrian walkway, with restaurants and outdoor seating. In any case, the firm was not about to "bet the rent money" on plans that may or may not materialize. "We thought existing pedestrian activity should take precedent over the fact that, say, Demonbruen to the south has been pegged as a future Avenue of the Arts," says Williams. "Should that happen, we have made our backstage area look like an important, pedestrian-friendly façade, but we were not about to put the front door there."

To reflect the symphony's classical repertoire and Nashville's reputation as the "Athens of the South," the team drew on Classical and Beaux-Arts design precedents. However, central to the process was a desire to reflect modern times; the building is intentionally "lighter" and more approachable than its use might suggest, owing in large part to its large clerestory windows and, more subtly, to changes of plane and texture on the Indiana limestone exterior. "In our mind, this is merely a Classically-inspired building and we will leave it to others to determine whether it is Neoclassical, Classical or something else," says Williams. "It depends on whether we are addressing the general public or a more studied group as to how it will be read. The second and fourth parts of the five-part façade are clearly more glassy than you would ever find on a purely Classical building, but besides the percentage of solid and void, its recesses and progressions speak the Classical grammar in a simpler way than the Classical exploration of applied ornament to a building plane."

The integration of natural light into the performance space via clerestory windows was an early, if unusual, goal of the design. Windows are conventionally viewed as a weak link in the acoustics of a performance space, but a trip to Europe convinced the team that this was a challenging worth overcoming. "We toured a whole bunch of concert halls with the purpose of creating a common language and a common goal," says Williams. "As part of that tour we attended a late-afternoon concert in Vienna when, as the music was building to a final crescendo, the sun came through all the windows, striking all the gold leaf in the room and lighting it in a blaze of yellows. We all turned to each other and said, 'This is why we want natural light.'"

The windows consist of two laminated panes, three and two inches thick, separated by a 30-in. air space. Aesthetically and acoustically, their performance satisfies all parties: "There could be a thunderstorm overhead and you wouldn't hear it in the room," says Williams. "And in a test, a shotgun being fired from the roof sounded like a tiny pin drop. So, we got the natural light we were looking for, and the acoustician got a room where they could make recordings without the need to do second takes in a storm."

Besides the clerestory windows, the trip to Europe inspired another design element – or rather, its absence. While touring many examples of 1,900-seat rooms that didn't use reflectors to moderate sound, the team asked acoustician

A convertible floor system allows the auditorium to be transformed from a traditional raked-floor theater with 1,000 fixed seats at the orchestra level to a 6,000-sq.ft. flat floor.

The Founder's Room features African maceray wood.

Paul Scarborough of South Norwalk, CT-based Akustiks, LLC, to come up with a solution that "didn't look like the Starship Enterprise was about to land on stage." Using a model of the room's shoebox shape – scaled both in proportions and densities of materials – and a spark plug that generated uniform intensity "pink noise," Scarborough was able to establish detailed guidelines for the architects.

There were no guarantees: "We understand that in buildings like this, the acoustics really do come first," says Williams. "So we agreed to work within the acoustician's rules in terms of ceiling height, room width, pilaster spacing, whatever he needed. It had to sound great, not just good." In the end, computer analysis revealed that reverb times were indeed within an acceptable range and therefore, no hanging reflectors were required. A series of banners and conductors work within the spacing of the pilasters, and the sound quality is reinforced by the critical dimensions of balconies, cornices, pilasters and coffer beams.

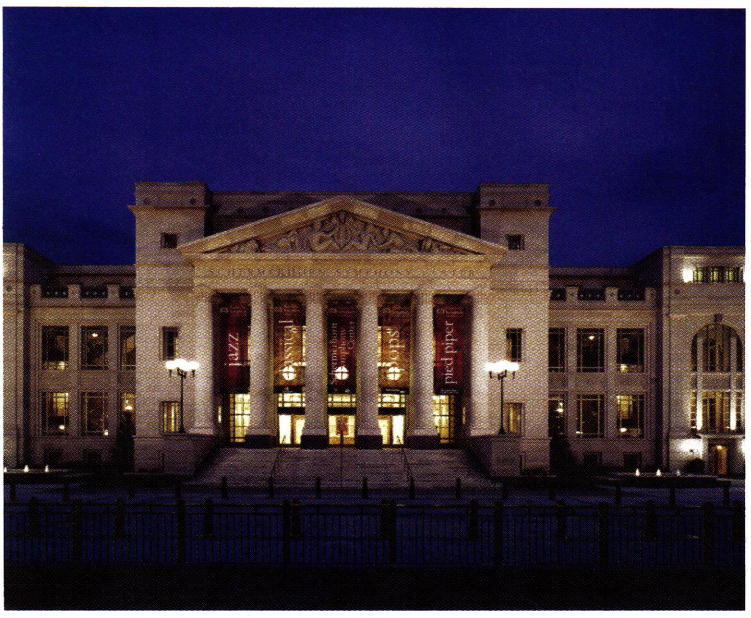
The center features architectural lighting by Crenshaw Lighting of Floyd, VA; woodwork by Fetzer's Architectural Woodwork, Inc. of Salt Lake City, UT; windows by Wausau Windows & Doors of Wausau, WI; custom carpeting by Crossley Axminster of Benoit, MS; and wood flooring by Floorworks of Nashville, TN. The contractor was American Constructors, Inc. (also of Nashville, TN).

A convertible floor system by J.R. Clancy, Inc. of Syracuse, NY, allows the auditorium to be transformed from a traditional raked-floor theater with 1,000 fixed seats at the orchestra level to a 6,000-sq.ft. flat floor, suitable for dances. Similarly, the orchestra floor's eight wagons can be moved automatically, one by one, from the hall to a lift that lowers to the basement storage room – a changeover that takes less than two hours.

Versatility is just one reason why, since opening its doors in September 2006, the Schermerhorn Center has gained a reputation as a great place to perform and enjoy music. The Nashville Symphony alone performs more than 100 concert events each season, including recitals, choral concerts, cabaret, jazz and world music. And for the public, the building is a great addition to the local heritage. "Using local iconography as a system of ornamentation is a system that we have used in a lot of our buildings," says Williams. "From the get-go, we sought the advice of local historians and key individuals within the community about the symbols and graphic icons that represent Nashville and the state of Tennessee."

These include: passion flowers on the keystones; irises (the state flower) used in "20 different ways;" William Strickland-inspired Neo-Egyptian profiles and "Flying Liar" motifs; and hidden coffee beans, honoring the Maxwell House family, whose fortune helped fund the orchestra in its early days. "It is our job," says Williams, "to find ways – subtle and bold – to integrate these into the building and make it of its time and place." – *Lynne Lavelle*

Web Extra: Additional photos can be seen at www.traditional-building.com/extras/August09/Schermerhorn.htm.



The center's ceremonial façade and portico welcomes visitors to more than 100 concert events by the Nashville Symphony each season, including recitals, choral concerts, cabaret, jazz and world music.

Right: Between the orchestra and upper levels, natural light floods the main lobby.

Going with the Flow

FOR NEARLY THREE DECADES, tourists in Hot Springs, AR, have hoped to immerse themselves in waters that spout from the earth at around 143 degrees Fahrenheit. Along the town's central avenue, eight bathhouses, built between 1892 and 1923 in various Classical Revival styles, have been shuttered since the 1980s. Modern medicine had made the mineral springs' therapeutic properties seem obsolete, and the tiled cubicles for treatments looked too anodyne to appeal to recreational spa-goers. So frustrated visitors have strolled the avenue, trying the push-bars on locked doors, and peering into empty screened porches.

No developer could figure out how to make a profit while reviving the facilities, which belong to the National Park Service. But last year, a local architecture firm, Taylor/Kempkes, Architects (with partners Don Harper and Steve Strauss), creatively solved the number-crunching problems and brought a landmark back to life. The partnership, Quapaw Baths, LLC, (consisting of Anthony Taylor, Bob Kempkes, Don Harper and Steve Strauss) has signed a 55-year lease for the Quapaw bathhouse, the row's largest facility. After a $2 million restoration (funded by their own bank accounts, plus loans and some federal rehab tax credit syndication), Quapaw Baths & Spa now welcomes hundreds of bathers daily to hot and tepid pools beneath stained-glass skylights.

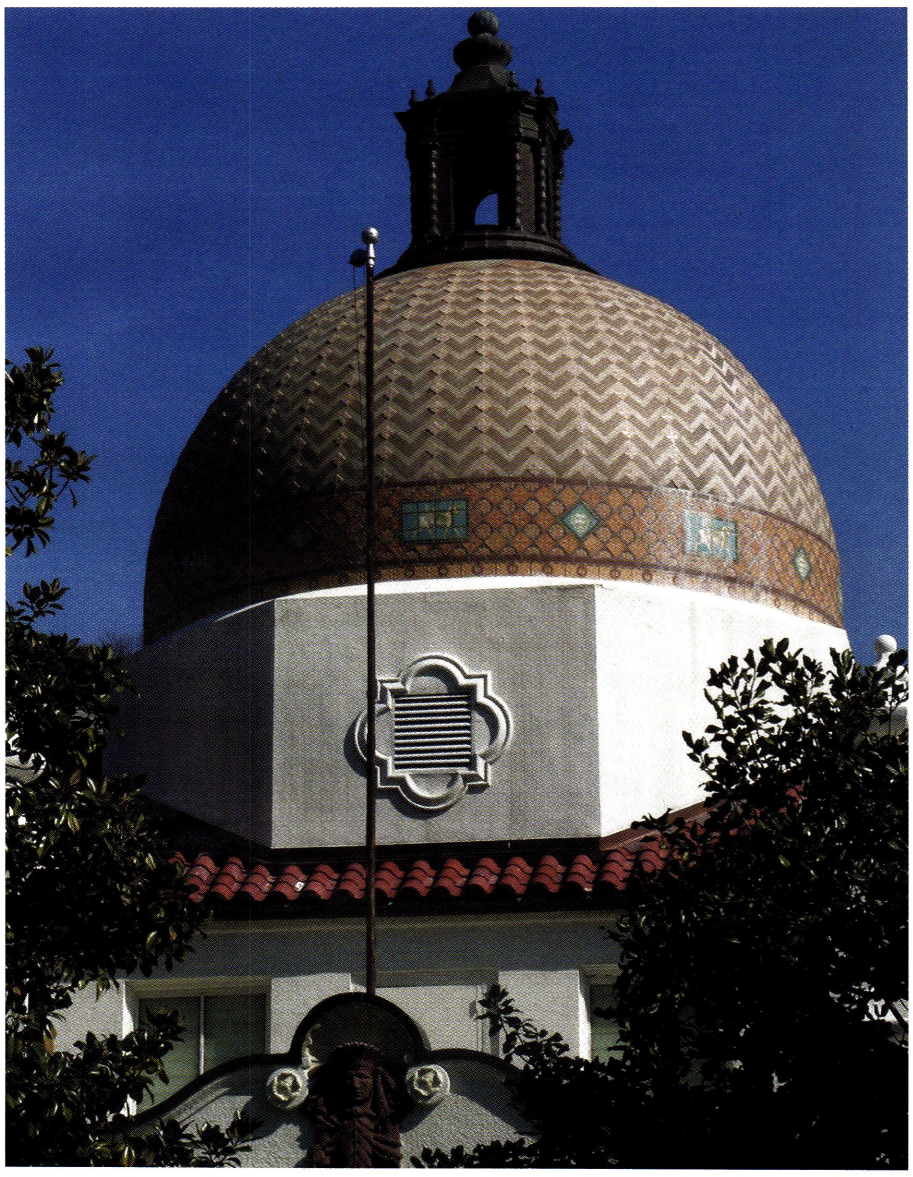
PROJECT

Quapaw Bathhouse Restoration, Hot Springs, AR

Architects

Taylor/Kempkes, Architects, PA, Hot Springs, AR; Anthony Taylor, AIA, Bob Kempkes, AIA, principals

The cupola-topped dome of the Quapaw bathhouse in Hot Springs, AR, is a dominant eye-catcher on an avenue of bathhouses. Photos: courtesy of Taylor/Kempkes, Architects unless otherwise noted



Chevron patterns and mosaic equestrian scenes adorn the bright-colored dome. An Indian head sculpted at the dome base reflects legends that Quapaw tribes bathed at this site in mineral waters gushing from a mountainside cave.

"There'd been so much pent-up demand, and so many people who'd come here over the years and left disappointed, but were willing to try again," says Anthony Taylor, AIA, principal.

His firm was drawn to the stuccoed Quapaw not only because its 20,000-sq.ft. interior is roomier than the neighboring bathhouses, but also because its copper cupola and mosaic-tiled dome, patterned in bright chevrons, "are so noticeable on the avenue skyline," Taylor explains. The Quapaw also comes with Hot Springs' most intriguing legends. In 1854, the town's first commercial bathhouse was built at the Quapaw site, atop springs laced with manganese and calcium. Members of the Quapaw Indian tribe are said to have bathed there for centuries, in "a long passage winding back into the mountainside that had streams of hot water gushing from the walls," according to Hot Springs historian Sharon Shugart. However, Shugart has been unable to find any proof in town archives backing up those longstanding geological rumors; the tunnel was probably just a deep crevice, she concludes, since the local tufa soil "is porous and honeycombed with cavities."

Despite the lofty claims that ancient cave waters were flowing through the plumbing, the Quapaw's operators kept their entry prices lower than those of competing spas, and never installed highbrow amenities like billiard rooms, beauty parlors or bowling alleys. An exterior wheelchair ramp was installed as early as 1923 for access to the Quapaw tubs, which were all on the ground floor. The bathhouse did offer a few visual luxuries, though; scallop seashells and spiny fish are molded into the swooping parapets, and barrel-vaulted skylights in grid patterns illuminated the men's and women's bathing sections.

The partners started strategizing ways to reactivate the Quapaw in the 1990s, soon after they moved to Hot Springs (Taylor is from Memphis, Kempkes from Denver, and Harper from Detroit). "We had an out-of-towners' perspective," Taylor recalls. "We could not believe what everyone here was saying, that there was no way anymore to bring people into the waters." Reuse proposals had been floated for the buildings; most sputtered out, although in 1989, the Park Service converted a 1915 brick bathhouse, with stained-glass ceilings depicting mermaids, into offices and a spa museum.

In 1998, Taylor/Kempkes signed a lease for the Quapaw, but restoration funding fell through. The architects and partners leased the place again in 2007, this time with themselves as the client. (The Park Service by then had already performed some major structural work at the Quapaw, reinforcing the dome with a new compression ring, upgrading HVAC, and adding catch-basins to the leaky basement.) "We ended up succeeding where others had failed because we're architects," Taylor says. "We could do the upfront work ourselves, rather than paying out fees."

A colonnade shelters the bathhouse's entry route, and plump faceted finials crown the stuccoed parapet.

To reinvent the Quapaw as a resort, the architects first needed to tear out the white-tiled cubicles. "Our philosophy," says Taylor, "was that coming here should be a very appealing, sensual event, not clinical or medicinal." The architects have transformed the men's section into multi-user pools, and adapted the women's corridors into private cabanas where customers can set their own water temperatures and undergo body treatments. In removing and shifting around partitions, Taylor reports, "we reused as much clay tile as we could for the new walls. We took hardly anything to the dump from the site." (The firm has filed for LEED certification for the project.)

Taylor/Kempkes worked with a number of contractors on the project, including GTS Inc., Jarrell Plumbing Co. and Poole Plastering & Construction Co. (all from Hot Springs, AR); and Fleming Electric Inc. of Little Rock, AR

The former men's and women's zones are illuminated again by barrel-vaulted skylights. The architects found the original panes, which had been replaced by dropped acoustic tile, moldering in storage. "They'd been sitting in boxes for so long that we only had enough intact pieces left to make the men's skylight whole again," Taylor explains. Soos Stained Glass of Maumelle, AR, restored the surviving glass for the pool area and replicated the other skylight from scratch. There's a subtle difference between new and old, Taylor reports: "You can see that some old glass is stained and obscured, from being exposed to all the calcium and manganese here over the years."

The new walls along the pools, café, treatment rooms and gift shop are already showing their own signs of manganese stains and calcified deposits. "We gave up frantically trying to clean away that patina," the architect says. And visitors seem

Sculpted spiny fish are tucked into scallop shells along the parapet.

Groin vaults loft hot air away from wicker rocking chairs on the front porch.

Grid-pattern vaulted skylights illuminate tiers of communal pools.

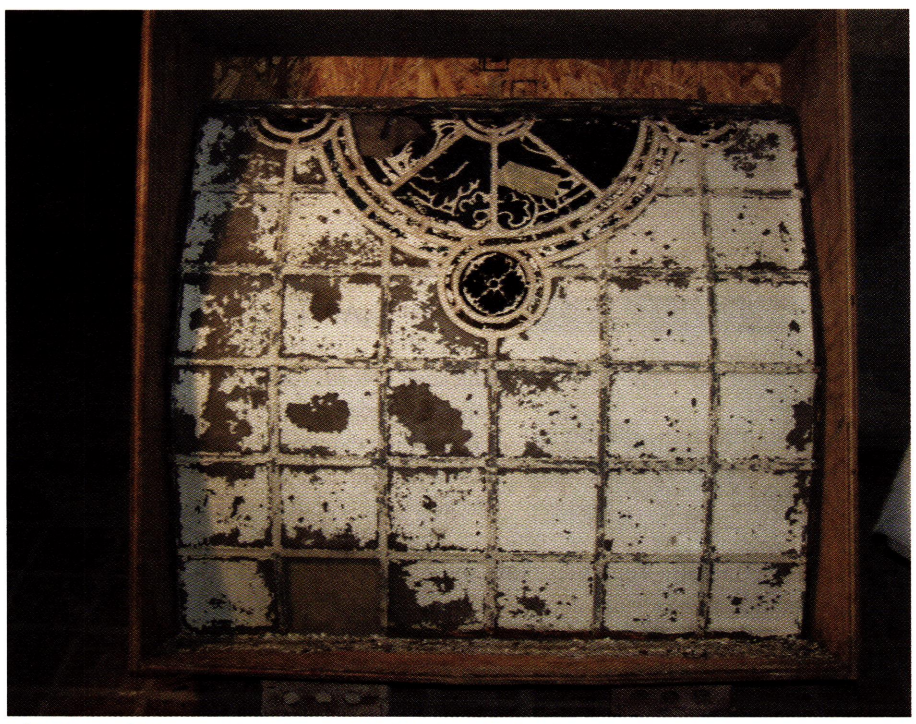
to appreciate the antiqued look. The facility is operating "past our fairly conservative projections for occupancy rates," Taylor notes. "People sit in rocking chairs on the porch in the morning, waiting for us to open."

The users are typically foreign-born, and come from countries with centuries-old traditions of soaking in hot mineral water. Busloads of tourists, including many Koreans, are spending full days at the Quapaw (paying just $15 per head). Locals, especially Slavic immigrants, have bought memberships and start each day with an hour-long soak. "Some days when I'm in the pool," Taylor reports, "I hear no English spoken all around me, just a cloud of Spanish and Slavic and Asian languages."

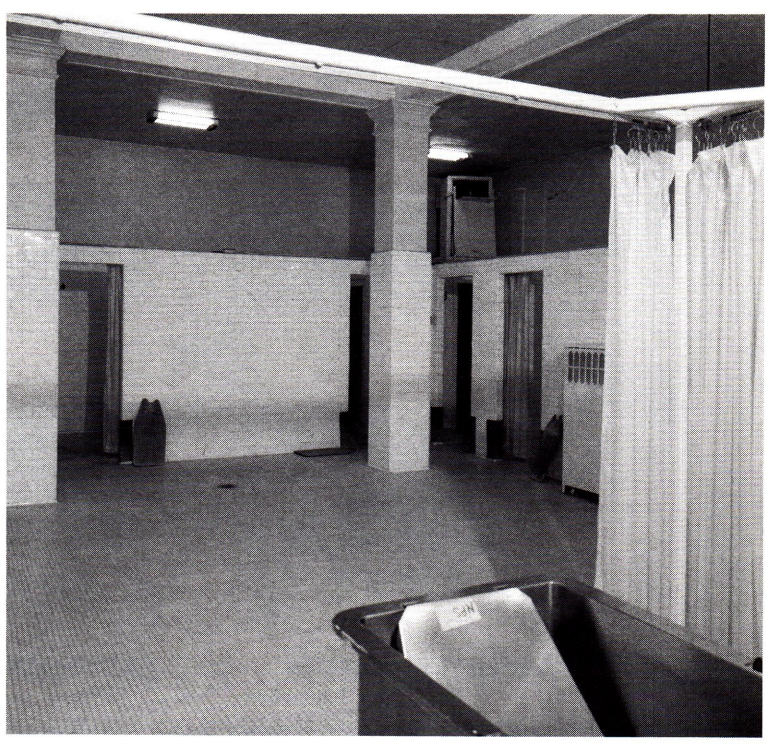
The Quapaw is particularly attractive to foreigners because there's no quintessentially American chlorine smell inside. Only salt is needed to purify the waters: "We use less than the percentage of salt in a tear. You don't know it's there," Taylor says. Environmentalist-leaning locals of all nationalities approve of the bathhouse's lack of chemical additives, as well as the basic green-ness of the idea of bathing in water heated by nature.

"The water comes to us so hot that we actually have to cool it down before anyone can get in, by mixing it with 90-degree water that the Park Service sends us from a reservoir," the architect explains. "What a shame it was, for all those years, that people were cut off from one of the few places on earth where water comes out of the ground this hot." – *Eve M. Kahn*

Web Extra: Additional photos can be seen at www.traditional-building.com/extras/August09/Quapaw.htm.



Vintage skylight panes had decayed during decades in storage.



The individual tiled cubicles originally contained ceramic and metal tubs. The white-tiled 1920s cubicles gave the interior a clinical air.
Photo: Historic American Buildings Survey, Jack E. Boucher, 1984

Left: Arched windows with translucent and clear panes provide privacy while allowing garden views.

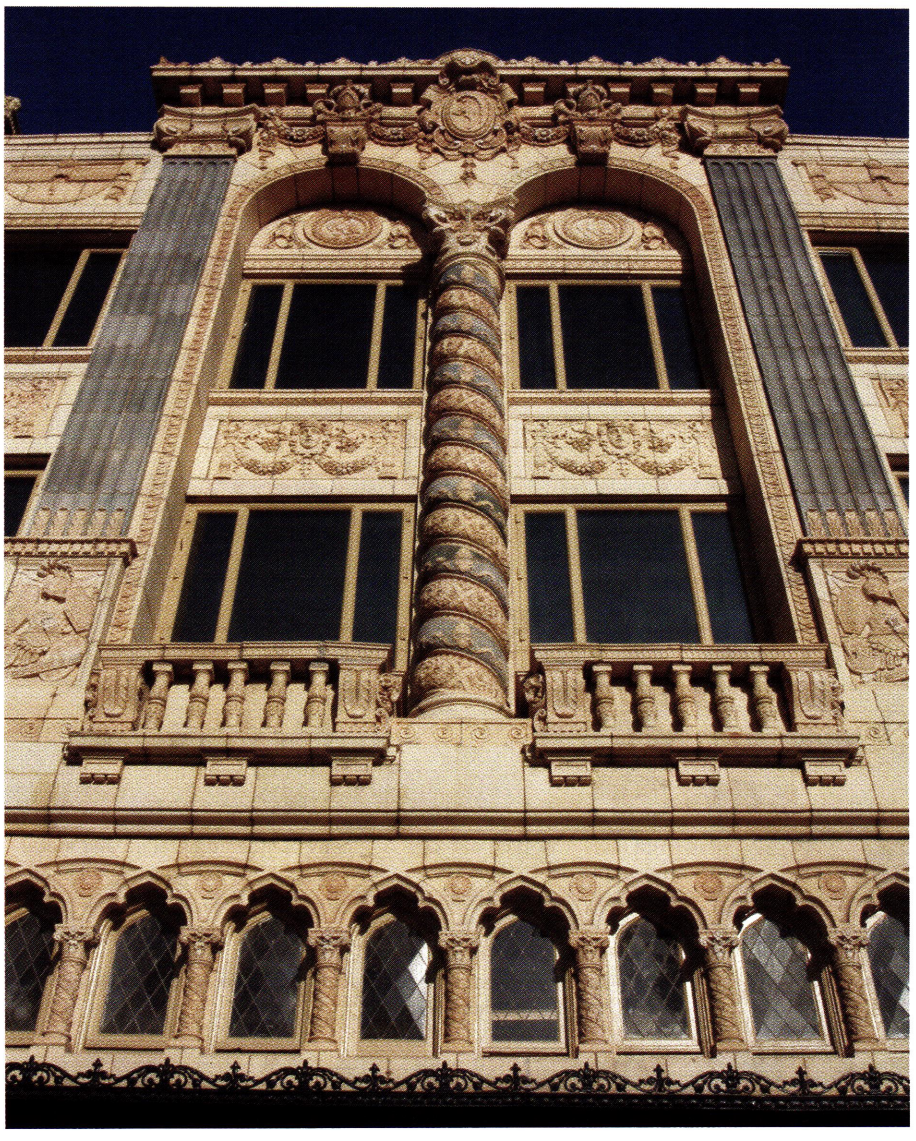
Legend of the North Side

PROJECT
Uptown Broadway, Chicago, IL

Architect
SPACE Architects + Planners, Chicago, IL; L. Jean Dufresne, AIA, principal

UNVERIFIABLE LEGENDS PERSIST about the Uptown Broadway Building on Chicago's North Side. Al Capone allegedly built the place and ran a speakeasy in its basement, which extends deep below the Broadway sidewalks. But the truths about the Uptown Broadway are as interesting as the tales.

The Spanish Baroque 1926 building is engulfed in terra cotta depicting rams, musical instruments, military trophies, garlands, volutes, Medusas, fruit, fringed curtains and tasseled ropes. The roofline bristles with urns and Poseidons, and the building's triangular footprint, which backs onto the Red Line elevated tracks, narrows to an improbable 9-in.-wide point.



The Uptown's now-underappreciated architect, Walter W. Ahlschlager (1887-1965), was prolific and charismatic. He ran offices in Chicago, New York and Dallas, working in a variety of Classical Revival modes (and after World War II, he segued gamely into curtain-wall Modernism). His 1920s masterworks are as high profile as Cincinnati's Carew Tower, Manhattan's Roxy and Beacon theaters, and Chicago's InterContinental hotel.

In 1921, *American Builder* magazine devoted a 33-page supplement just to his hotels. Ahlschlager wrote most of the articles, describing his own work as "exuding pride and comfort to the guests, and insuring efficient and profitable operation to the owner." He also revealed his shrewd cost-cutting measures, such as reusable, nail-less wooden forms for poured concrete, and lightweight, wood-veneer fireproof doors from a brand evocatively named Py-ro-no.

The Uptown Broadway, although it ranks as one of Ahlschlager's smaller works (three stories, 20,000 sq.ft.), is a widely admired jewel box. "This commercial building is a visual encyclopedia, with human faces, animal heads, foliage, columns, and ribbons," raves the *AIA Guide to Chicago*. So the building's rebirth during the past year, thanks to the respectful care of SPACE Architects + Planners, Chicago, IL, has been a cause for local celebration. Urban affairs bloggers have praised the property as "carefully restored to its former beauty," and reported as chunks of lost terra cotta were replaced and long-boarded-up windows and storefronts reemerged.

The project architect, L. Jean Dufresne, AIA, principal, had been admiring the National Register-listed landmark for years before the restoration assignment came in. "I'd always hoped to work on it," he said. The developer, Chicago-based @properties, bought it in 2004 from landlords leasing to a motley assortment of tenants, including a toy importer, a dentist, an exterminator and a disco called Club Equator. ("And there was even a squatter living in the penthouse when we started," Dufresne recalls.)

Past occupants had jammed vents and glass blocks into the second-floor casement window openings and covered up the storefronts' arched diamond-pane windows. No one had maintained the basement waterproofing, "so there were regular waterfalls of leaks down the basement stairs," says Dufresne. Terra-cotta urns on the roof were cracked or missing, as were iron urns and fleurs de lis along the storefront cresting. The storefronts' black glass spandrels had also vanished, and the granite storefront base "had face brick just stuck on – it looked like a bad '70s fireplace," the architect recalls.

Yet surprising quantities of Ahlschlager's imaginative details nonetheless survived. In the lobbies alone, SPACE staffers found plaster and metal cartouches, Ionic pilasters, griffins, shields and rosettes alongside planes of veined marble. "It's

Top: The restoration of the 1926 Spanish Baroque Uptown Broadway building in Chicago's North Side, led by SPACE Architects + Planners, has brought this terra-cotta jewel back to life. Photo: L. Jean Dufresne

Left: Long-concealed diamond-pane windows and iron cresting along the storefronts have been unveiled below the façade's impressive Churrigueresque pilasters. In a buff and gray palette resembling sun-baked Spanish stucco and stone, the terra-cotta façade is ornamented with an exuberant assortment of shields, helmets, birds, Medusas and floral swags. All photos: Ingrid Bonne, Best Friend Photography & Design unless otherwise noted

Militaristic emblems like helmets and shields recur throughout the eclectic terra-cotta skin.

like this building has wanted to keep going, despite the damage," Dufresne says. "It's the little engine that could."

The architects have commissioned terra-cotta patches and replacement urns from Lupo Building Maintenance in Chicago, and worked with Chicago Architectural Metals to repair the storefront cresting. New aluminum windows on upper stories have buff coatings to match Ahlschlager's original casements and terra-cotta palette. In the lobbies and staircases, SPACE replaced the vintage asbestos flooring with black-and-white ceramic tile but preserved the wall reliefs, scrollwork, rope-twist balusters and oak-lined vitrines for displaying tenants' wares. The contractor was Riis Borg Construction Co. of Chicago.

The architects gutted the rest of the interior, adding ADA-compliant restrooms and carving out a trapezoidal central shaft for a fire stair. The fire egress routes lead to either the main lobby on Broadway or a back alleyway tucked underneath the train tracks. "We wangled a 99-year renewable easement for that crawlspace from the transit authority," Dufresne says. "It took dozens of meetings and phone calls to get it all straightened out."

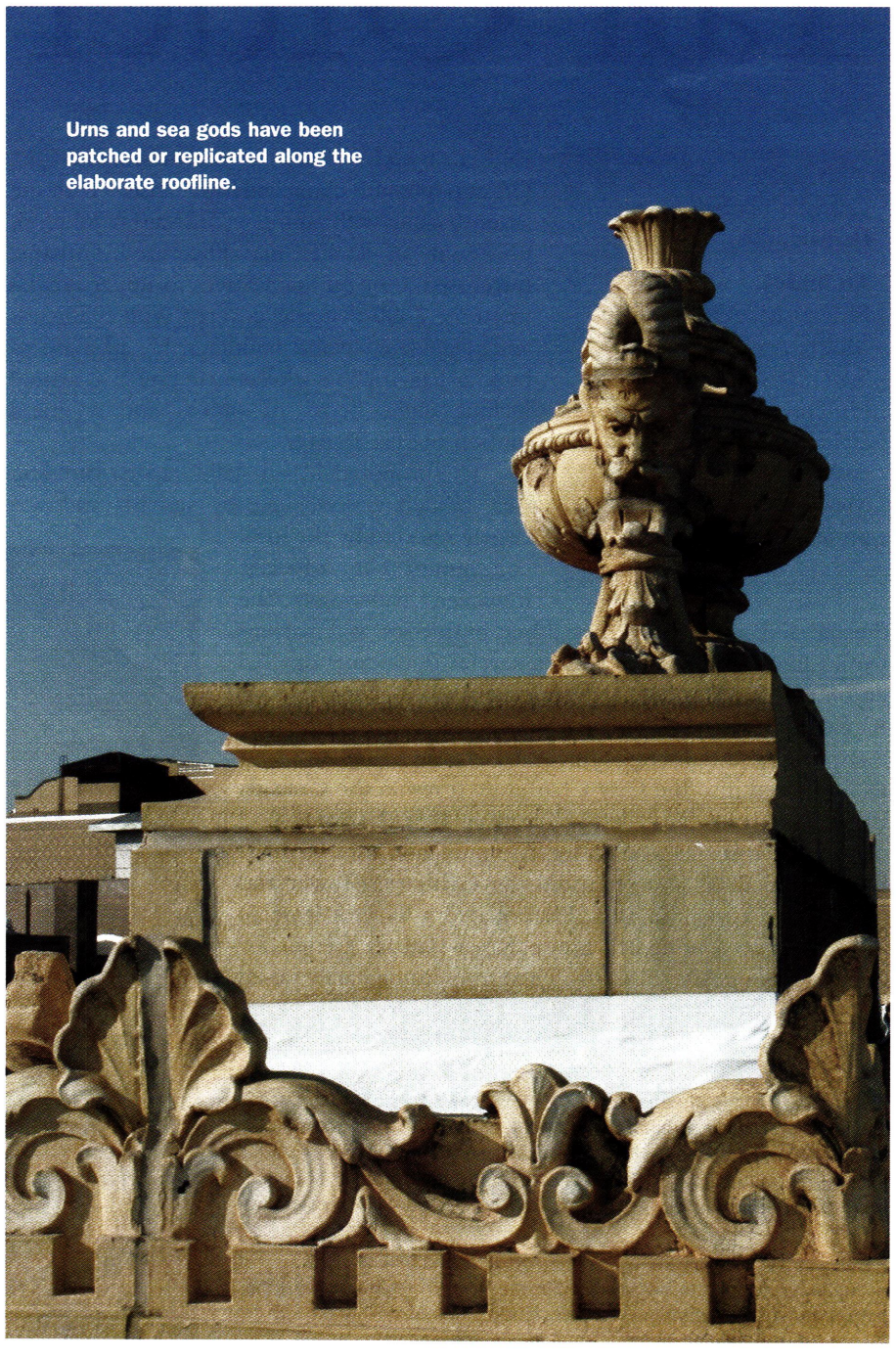
SPACE staffers also spent hours with city landmarks-protection officials, "who looked over our work with a critical eye," says Dufresne. Although the building is not yet an official city landmark, it is in the Uptown Square Historic District and listed on the National Register. "It's protected from demolition," Dufresne explains, and its near-landmark status enabled the owner, who has invested $4 million in the project, to qualify for $1.1 million in Tax Increment Financing from the local community development commission.

More meetings with government bureaucrats were required to finalize the certificate of occupancy, since the owner hopes to rent the cavernous basement to a theater or nightclub operator. Ahlschlager's thick brick walls and riveted steel columns "soundproof the room to the point that you can't hear the trains going past," says Dufresne. His firm added a few more columns to reinforce some clear-span areas below the sidewalk, and in fact tore up and re-poured all the concrete on the sidewalk, inserting a new waterproof membrane to protect the basement.

During the restoration, SPACE kept probing for some proof of Capone's presence onsite. "We researched everywhere we could think of," Dufresne says. "But it's not like people who ran speakeasies would have ever filed paperwork for them and left a paper trail." What is certain is that Capone's gangs were constantly murdering rival gang members around the North Side, "and there was underground alcohol trafficking going on all over the neighborhood," the architect points out. The Uptown Broadway's elaborate skin, he adds, has helped fuel rumors that a gangster was the original patron: wouldn't someone like Capone have wanted imposing sea gods and military trophies mixed with theatrical curtain drapes on his speakeasy façade? The building's design is so rich, Dufresne says, "and there's so little surviving documentation, people have felt free to keep speculating." – *Eve M. Kahn*

Web Extra: Additional photos can be seen at www.traditional-building.com/extras/August09/Uptown.htm.

Addorsed rams' heads serve as handles on the roofline's pineapple-topped urns.



Urns and sea gods have been patched or replicated along the elaborate roofline.

Tall Order

PROJECT

Granada Theatre, Santa Barbara, CA

Architect

Phillips Metsch Sweeney Moore Architects, Inc., Santa Barbara, CA; Roger Phillips, AIA, lead interior architect; Stephen Metsch, AIA, principal architect; Monisha Adnani, AIA, project manager

IN THE EARLY 1920s, downtown Santa Barbara, CA, was split into upper and lower areas – with the latter thriving with businesses. Edward A. Johnson, president of California Theater Company, purchased a lot on State Street in upper downtown for $800 that was covered with billboards and dilapidated wood buildings. He planned to build a half-million- dollar structure that would include eight floors of offices and a grand motion picture theater.

The proposed 119-ft.-tall Granada Building was dubbed a skyscraper by activists and was largely rejected by the local community. City officials, however, welcomed the theater and anticipated that other businesses and patrons would frequent the area. In fact, several restaurants opened up on neighboring blocks during the theater's construction. A year after the project plans were announced, an ordinance that prohibited buildings over 60-ft. tall was issued and later incorporated into the City Charter. As a result, the Granada Building remains the tallest structure in Santa Barbara.

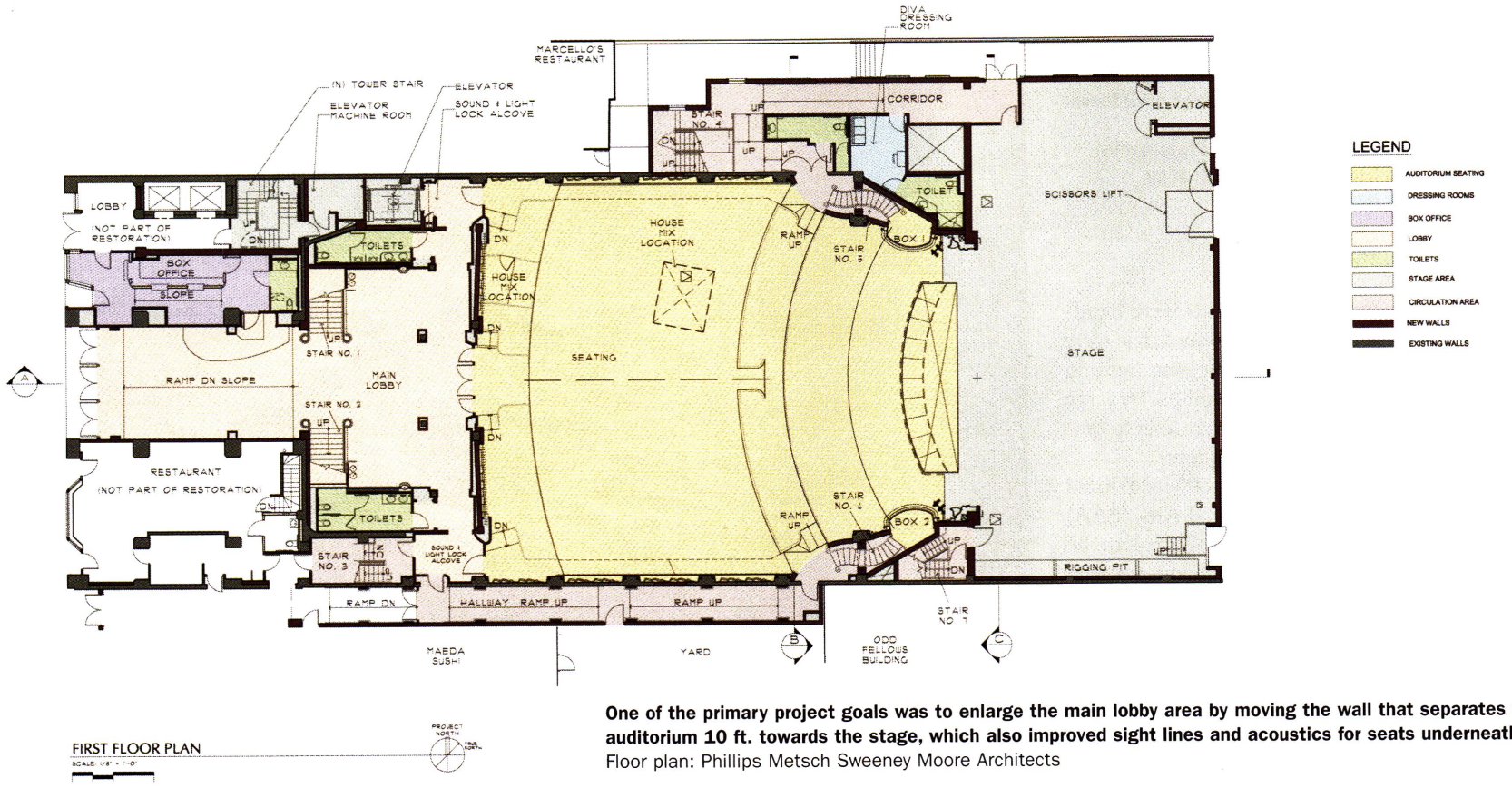
Rob Rossi of Rossi Enterprise purchased the Granada Building in 2003 and separated the eight-story tower and theater into two properties. He donated a 99-year lease of the theater to a nonprofit group, Santa Barbara Center for the Performing Arts (SBCPA). The group immediately raised funds to renovate the theater and hired Santa Barbara-based Phillips Metsch Sweeney Moore Architects (PMSM) for the restoration project – a firm that had worked on various restoration projects for the Granada Theatre dating back to the 1970s. "Our goal in the restoration and renovation was to be as true as possible to the original 1920s character of the building, while providing a more comfortable and contemporary experience for performers and audiences alike," says Roger Phillips, lead interior architect at PMSM.

The Granada Theatre had undergone many changes during its 80 years of operation including being turned into a multiplex. The theater had been converted into three auditoriums – in addition to the main room, the balcony was walled off and split in two. Many of the original Spanish-Moorish style decorative elements were removed or painted over. The interiors were painted black and the original Corinthian columns and capitals were painted an unsightly blue. The proscenium and mural above the stage was still intact, but the ceiling above had been damaged and neglected. "The first thing we did," says Monisha Adnani, project manager at PMSM, "was demolish the wall that separated the theater because we had no idea what the theater really looked like."

After the existing wall was demolished, it was determined that the stage and orchestra pit had to be torn down to expand the stage for large Broadway productions.

Above:The Granada Theatre, located in downtown Santa Barbara, CA, has been fully restored back to its 1920s splendor by Santa Barbara's Phillips Metsch Sweeney Moore Architects. With a larger stage area and upgraded equipment, the theater can now accommodate a variety of live performances. All photos: Lawrence Anderson Photography

Right: The eyebrow on the arched proscenium was one of many acoustical refinements incorporated in the theater design, as with the baffles along the auditorium walls designed in a mosaic-like pattern to blend with the interior decor.



One of the primary project goals was to enlarge the main lobby area by moving the wall that separates the lobby and auditorium 10 ft. towards the stage, which also improved sight lines and acoustics for seats underneath the balcony.
Floor plan: Phillips Metsch Sweeney Moore Architects

"We were very limited on how much we could expand on the building," says Adnani. "This is one of the tallest buildings in town and we couldn't build above that; it's already beyond the allowable height for Santa Barbara." Fortunately, there was a 10-ft. wide alley on the east side of the property behind the stage area that allowed the stage to be expanded to 40 ft. deep. The client also requested a wider proscenium and since the stage is new, it facilitated a 52-ft.-wide stage front.

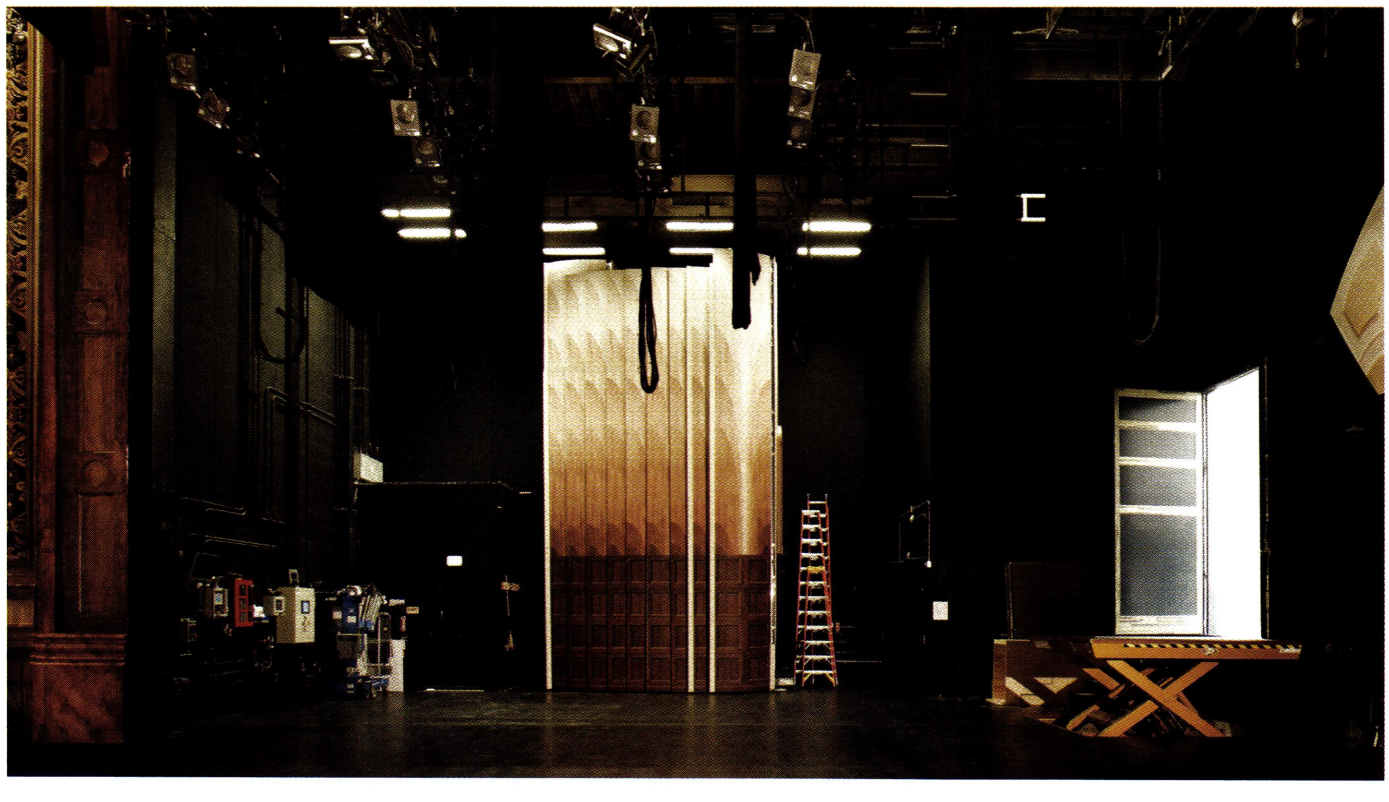
On the north side of the building there were 14 existing dressing rooms that were too small and lacked proper stair access. The dressing rooms were demolished for a new north addition that provided space for a large dressing room, dimmer room, stairwell, an elevator and stage access.

The dressing rooms were rebuilt under the orchestra floor. The existing basement, however, was an extremely small area that housed a 4-ft. deep orchestra pit. Adnani and the design team drew up at least 15 basement design plans to fit as many dressing rooms as possible. The final design expanded the basement and provided enough space for an orchestra pit that elevates three levels, as well as 48 makeup stations located within nine dressing rooms – each room with its own shower and restroom facilities. "We added makeup stations that are not the simple, dreary looking stations," says Adnani. "We really made an effort to make them look attractive and appealing to performers. The stations were custom built with decorative arm bases inspired by 1930s designs."

"One of the overall aesthetic goals was using elements from the original designs so we could have the flavor of this particular theater from the 1920s and then add the feeling of a European opera house," says Phillips. To create the opera house environment, Phillips drew inspiration from two existing faux opera boxes and added four extra ones on either side of the stage, positioning them at three different levels and providing them with stair access. Decorative elements such as moldings, decorative friezes and carved support brackets were incorporated into the design for a grander appearance. The opera boxes were placed close to each other to give the illusion that they're much larger in size. "That was a real challenge," says Phillips, "as there wasn't enough height. So I used a Disney trick and designed them at a reduced scale."

Right: New opera boxes built on either side of the stage were inspired by those found in European opera houses. The boxes were scaled down in size so that they wouldn't project into the proscenium and elaborate details were added for dramatic effect.

Below: The new north addition was meticulously designed to provide smooth traffic patterns from the stage to the basement where storage and dressing rooms are located.



PMSM collaborated with acoustic consultants McKay Conant Hoover of Westlake Village, CA, to incorporate acoustical refinements so that the theater would be suitable for a variety of performances. Initial studies found that it was necessary to install acoustic baffles along the auditorium walls to direct sound towards the audience and increase reverberation time. The baffles were made of glass-fiber-reinforced gypsum concrete with a staggered wedge surface. The 15x42-in. concrete modules were designed in a mosaic-like pattern of alternating flowers painted in cream and gold colors to complement the Spanish-Moorish style. "Phillips did an excellent job designing them," says Adnani. "They look like they've been there forever."

Most of the lighting fixtures were custom made by Santa Barbara, CA-based Steven Handelman Studios in the company's signature Santa Barbara Renaissance style (which was inspired by original light fixtures at the Granada

Top right: The original 40-ft.-dia. chandelier is completely restored with new light fixtures that could be adjusted in different color tones.

Middle right: Ceiling designs on the upper lobby were inspired by patterns found on existing wood beams and was painted by EverGreene Architectural Arts of New York, NY.

Theatre). Chandeliers, wall scones and pendants were hand-forged using the same non-mechanical techniques that were used when fabricating existing fixtures. "Elegant lighting control creates the perfect ambiance," says Phillips. "A large part of the success of the Granada is that we were able to create an atmosphere and use light as a fluid element."

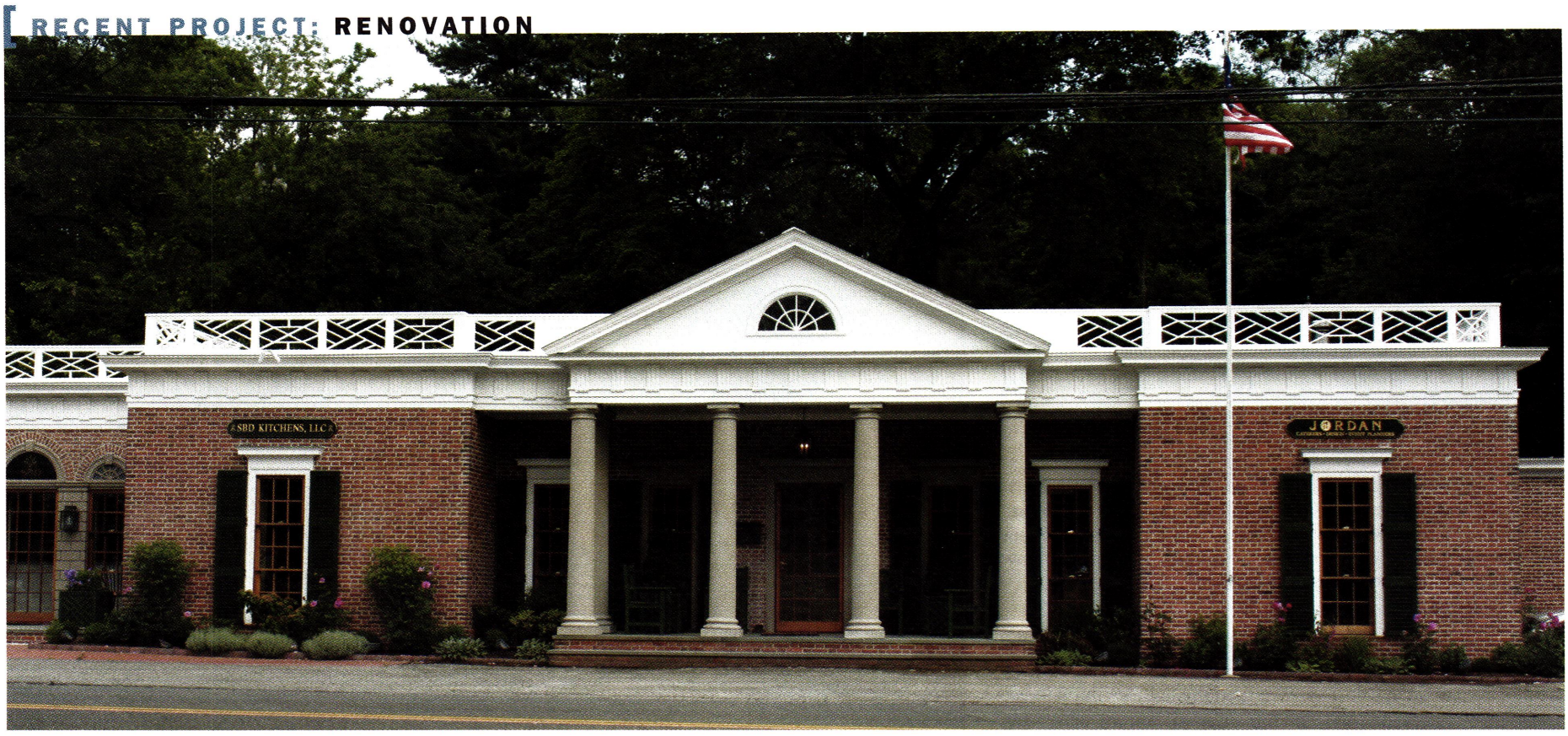
During the design phase of the project, PMSM hired New York, NY-based EverGreene Architectural Arts (EAA) to conduct a study to determine the original color palette by analyzing chips of existing paint. The study included a survey of a 40-ft.-dia. medallion-like chandelier and found that it was severely damaged with holes for a fire sprinkler system. EAA spent six months restoring the chandelier along with the surrounding coffered ceiling. New lighting fixtures were installed in the chandelier that could be lighted in tones of red, blue or green.

EAA also worked on a series of niches that never made it past the drawing boards. The niches were presumably omitted because they were close to the ceiling and weren't visible to the audience. "We started to open up walls and found this niche," says Adnani. "It was just a depression, none of the architecture features were there. We had looked at the original drawings where the niches were shown but we couldn't find them in any of the old photographs. So Phillips went back to change the design to make these niches come to life."

The revitalized Granada Theatre represents a community coming together to restore a piece of the town's history. "The board members have left a legacy for new generations by taking the effort of raising $52 million to make this project happen," says Adnani. Completed in March of 2008, the community can now enjoy live performances in a fully restored theater reminiscent of the 1920s and complete with new state-of-the-art equipment. "During an open house for the community," recalls Adnani, "there was a line of at least 200 people standing outside waiting to see the theater – they were given tours and loved it." – *Annabel Hsin*

Web Extra: Additional photos are available at www.tradtional-building.com/extras/August09/Granada.htm.

The only architectural elements that could be salvaged in the main lobby were the grand staircases. The new lobby, a combination of painted ceilings, mirrors and moldings, is designed in the theater's original Spanish-Moorish style.



Silk Purse

PROJECT
Retail building renovation, Darien, CT

Architect
Sheldon Richard Kostelecky, AIA, Lexington, MA

THE POPULAR PHRASE 'You can't make a silk purse out of a sow's ear' has just been disproved by SBD Kitchens of Darien, CT. Working with architect Sheldon Richard Kostelecky of Lexington, MA, the firm has taken a small (approximately 3,000 sq.ft.), single-story concrete-block building and transformed it into a scaled-down replica of Thomas Jefferson's Monticello. This Classical façade now greets visitors as they enter SBD Kitchens' new studio and architectural millwork showroom.

SBD owner and founder Sarah Blank is an avid student of Classicism and a member and frequent student of the Institute of Classical Architecture & Classical America (ICA&CA). "I have always loved Thomas Jefferson," she says. "I got involved with the ICA and began to understand the importance of the Classical tradition and of carrying it forward into the 21st century."

She describes the 3,197-sq.ft. single-story building in Darien, CT, that she bought in December of 2007 as a "pink stucco nightmare." "The façade was dreadful," says Blank. "I thought I could make something of it."

Budget was a consideration so the plan was to keep the building the same size and to renovate it, rather than adding to it or changing the original structure. The end result included a scaled-down (80 percent) version of the northeast entry of Monticello on the exterior and a completely gutted and renovated interior to provide space for SBD Kitchens (1,887 sq.ft.), a tenant (966 sq.ft.) and garage/storage space (344 sq.ft.).

Blank consulted with Robert L. Self, conservator of architecture and furniture at Monticello, extensively during the project in her effort to make her building as authentic as possible. For example, she discovered that Thomas Jefferson had sprayed the Doric wood columns at the entrance with a sand paint to imitate limestone, so she followed the same construction method, using contemporary technology – a hair dryer – to dry the sprayed sand paint on her building and columns.

Blank brought in Sheldon Richard Kostelecky, AIA, of Lexington, MA, because of his knowledge of Classicism. "Even though I had the vision and some drawings, Sheldon took it a step further," she says.

"She wanted to make the front of her building Classical so she asked me to make the drawings more accurate," says Kostelecky, who had met Blank at the Tuscan Classical Academy in Italy and had recently finished the post-graduate program in Classical architecture at Notre Dame. "I took the general idea and made some subtle – and some not-so-subtle – changes. I looked carefully at the HABS measured drawing of Monticello (made in 1990) and re-proportioned it and adapted the details to this particular building."

One of the changes that Kostelecky made was in response to the different roof pitch. "I narrowed the design of the pedimented entrance from five to three bays and adjusted the roof slightly to match the same 5½:12 pitch that Monticello's pediment has. That seemed to do the trick in terms of making the proportions work."

Another change involved the windows. The original triple-casement windows were made smaller and lowered so they could become triple-hung windows with the correct Classical proportions. "The triple-hung windows are exact replicas at a smaller scale," says Kostelecky, "as are the operable shutters. They are exactly detailed and painted to match those at Monticello."

When SBD Kitchens purchased this single-story concrete-block building in 2007, owner Sarah Blank described it as a "pink stucco nightmare."

Built by Charles Karas in the SBD Kitchens mill shop, the Classical moldings are made of Azek cellular PVC. Each guttae had to be cut and applied individually and a c&c machine was used to carve the mutules.

Top: An 80 percent replica of the main entry to Monticello now adorns the front of the single-story building that houses SBD Kitchens in Darien, CT. It was inspired by SBD owner's passion for Thomas Jefferson and Classicism and created with drawings by Sheldon Richard Kostelecky, AIA. All photos: courtesy of SBD Kitchens

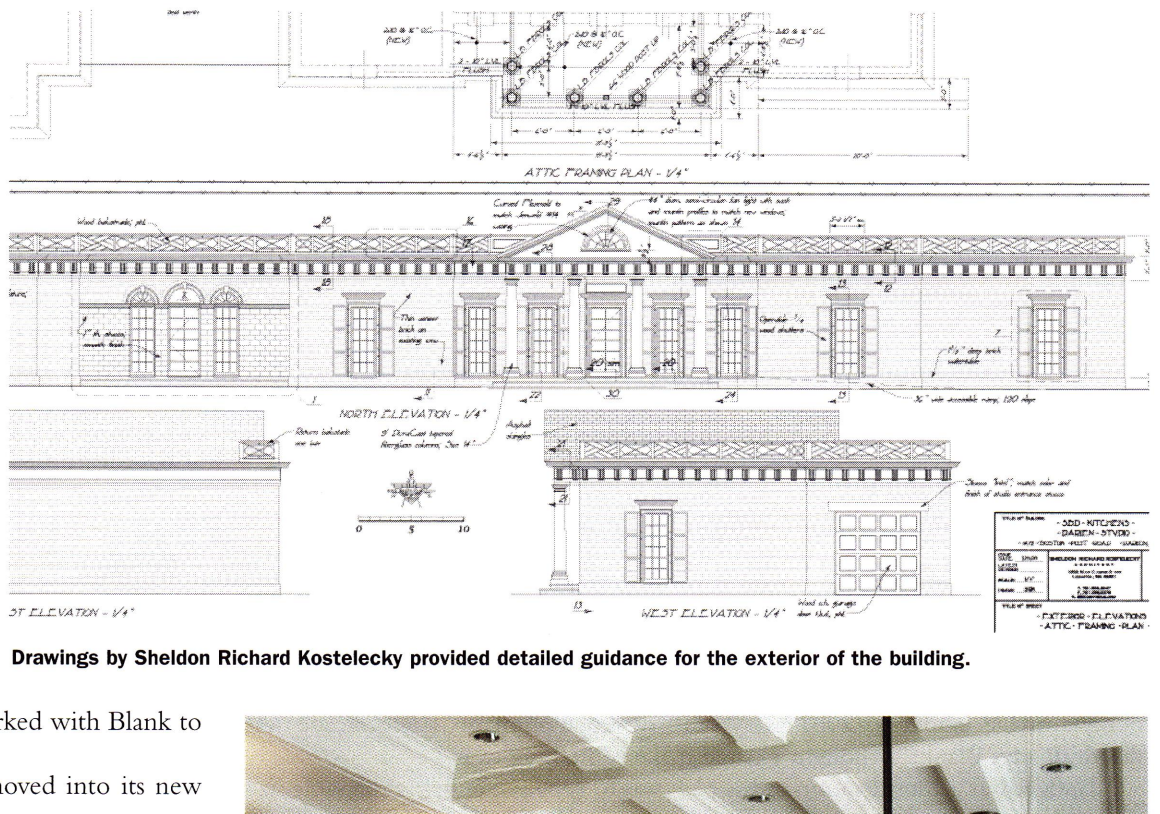
The new entrance to SBD Kitchens' showroom (right), to the left of the main pedimented entry of the building, also draws on Classicism for its design inspiration. New custom-made triple-hung windows were built to Classical proportions. (Above: before)

In addition, the Chippendale balustrade at the top of the building, a typical Federal motif, was used instead of Classical turned Renaissance balusters. "We used the lighter Chippendale style that Jefferson used at the top of Monticello," says Kostelecky, "instead of the heavier balusters that he used at the top of the first floor."

One of the challenges was finding the appropriate brick for the exterior. Blank found Inglenook Tile Design, LLC, of Quarryville, PA, who could make the custom thin-face (5/8 in.) brick to match Monticello brick in color and texture. (She found the firm at one of the Traditional Building Exhibition and Conference events.) This face brick was fastened directly to the concrete block, using mortar and wire lath, as there was no brick shelf on the existing building to carry full-size face brick.

"The exterior is completely Monticello," Blank notes. All of the construction, both interior and exterior, was done in the firm's shop by Charles Karas, a builder and SBD Kitchens partner, and also Sarah Blank's husband. All of the moldings, including the entablature profile with its Doric tryglyphs and corona soffit decorative mutule elements are made of Azek cellular PVC. The columns (sprayed to look like limestone) are Dixie-Pacific's DuraCast.

Blank also drew on other historic buildings for inspiration for the interior. The butler's pantry, for example, is a reproduction of one from Stanford White's Ogden Mills mansion in Staatsburgh, NY. "I worked closely with the curator to make sure all of the details were correctly reproduced," says Blank. In addition, Sam Blount, Inc., of New York City worked with Blank to decorate the Classical interior.



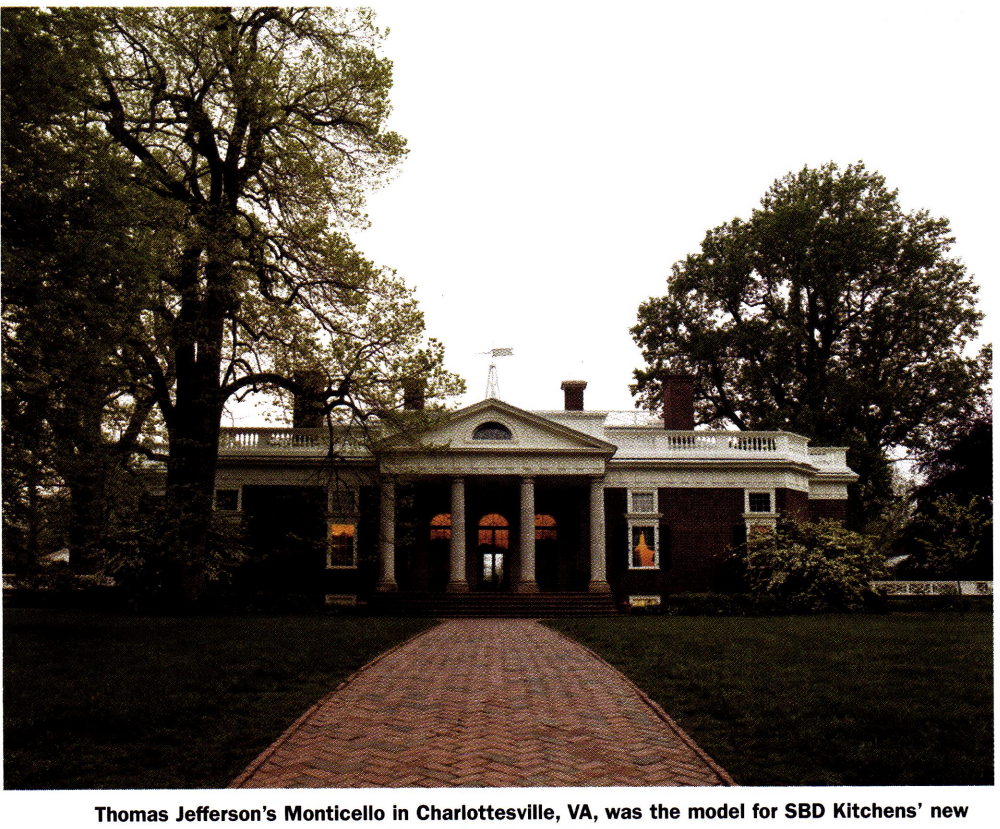
Drawings by Sheldon Richard Kostelecky provided detailed guidance for the exterior of the building.

All in all, the project took about a year. SBD Kitchens moved into its new quarters in December 2008.

"Here I was, building a building in 2008, and I am looking at specifications from Thomas Jefferson," Blank remarks. "It was so much fun to do this project."

"I think Thomas Jefferson would be pleased with this building," says Kostelecky. "All of the details are very accurate and to proportion. Classical architecture is not about copying. It's about designing in a particular manner, following the time-tested canons of Classical architecture." – *Martha McDonald*

Web Extra: Additional photos can be seen at www.traditional-building.com/extras/August09/SBD.htm.



Thomas Jefferson's Monticello in Charlottesville, VA, was the model for SBD Kitchens' new look. Photo: Thomas Jefferson Foundation/Carol Highsmith

The interior was gutted and redesigned to coordinate with the new exterior, with guidance from Sam Blount, Inc.

Sourcelists Hospitality & Commercial Interiors

Historical Products Showcase	38
Art Glass	48
Murals & Mosaics	50
Doors & Entryways	54
Hardware	57
Wood Flooring	62
Interior Molded Ornament	64
Decorative Painting	66
Ceramic Tile	68
Venetian Plaster	69
Ornamental Ceilings & Fans	70
Interior Lighting	74
Mantels & Fireplaces	78
Metal Stairs & Railings	79
Registers & Grilles	85
Wood Stairs & Railings	87
Interior Woodwork & Molding	88

Advertiser Index

This index lists the page number for the company's ad as well as the reader service number. You can order product literature from any company by going online to www.traditional-building.com/rs and keying in the appropriate reader service numbers.

Historical Products Showcase

Reader service number . . . . . .Page number

1498. A.R.K. Ramos 44
690. Allied Window, Inc. 43
* Bathroom Machineries, DEA 45
166. Bevolo Gas & Electric Lights 46
160. Boston Valley Terra Cotta 39
6650. CertainTeed Corp. Carriage House Shangle . . .99
379. Circle Redmont, Inc. 41
5470. Color People, The 45
1955. Construction Tie Products 45
1900. Custom Shutter Company 41
1377. EJMcopper, Inc. 42
2520. Gaby's Shoppe 47
1971. Gala Systems 46
4020. Haddonstone (USA), Ltd. 43
2470. Heather & Little, Ltd. 42
9130. Herwig Lighting 45
1407. Imperial Production 43
909. Innerglass Window Systems 44
1719. Jack Arnold - European Copper 44
9520. Michigan Ornamental Metals 47
1264. New Concept Louvers Inc. 42
1972. Nottingham-Spirk Design Associates 47
6860. Oak Leaf Conservatories of York 47
378. Renaissance Conservatories 41
785. Superior Clay Corp. 44
8270. Tanglewood Conservatories 45
2902. Traditional Cut Stone, Ltd. 42
1230. Vixen Hill Shutters 45
504. Weathercap, Inc. 42

Art Glass

1841. Conrad Schmitt Studios, Inc. 67
6240. Rohlf's Stained & Leaded Glass Studio 49
2667. Stanton Glass Studio 49

Murals & Mosaics

5100. Canning Studios 52, 53
1765. John Tiedemann, Inc. 51

Doors & Entryways

9600. Coppa Woodworking 56
1910. Grabill Windows & Doors 56
1907. Marvin Windows and Doors 23
3003. Parrett Windows 55

Hardware

Reader service number . . . . . .Page number

1670. Architectural Resource Center 58
2930. Ball & Ball Hardware 100
1836. Brusso Inc. 61
2260. E.R. Butler & Co. 7
1096. House of Antique Hardware 60
1240. James Peters & Son, Inc. 61
* Kayne and Son Custom Hardware Inc. 61
319. Notting Hill Decorative Hardware 66
5110. Old Smithy Shop 60
6001. Phelps Company 61
* Phelps Company – Screen Door Hardware . . .61
1579. Richards-Wilcox Door Hardware 58
* The Nanz Company 59

Wood Flooring

1457. Antique Lumber 62
521. Bear Creek Lumber 63
3950. Brandt, Sylvan 62
2744. Carlson's Barnwood Co. 63
* Chestnut Specialists 63
578. Conklin's Authentic Barnwood 63
7480. Country Road Associates, Ltd. 63
1967. WIDEPINEFLOORING.COM 62

Interior Molded Ornament

1088. Architectural Products By Outwater, LLC 5
7260. Ball Consulting 65
1960. Fischer & Jirouch Co. 65

Decorative Painting

8040. Conrad Schmitt Studios 67
2460. EverGreene Architectural Arts 66
810. Leo Uhlfelder Co. 66

Ceramic Tile

8032. American Restoration Tile, Inc. 68
1808. Dutch Delft Tiles by Oudolf Jr. 68
1794. Subway Ceramics 68

Venetian Plaster

2678. EverGreene Architectural Arts 66

Ornamental Ceilings & Fans

1537. Above View By Tiles, Inc. 72
190. Chelsea Decorative Metal Co. 71
1601. Modello Designs 71
861. NIKO Contracting 72

Interior Lighting

Reader service number . . . . . .Page number

60. Authentic Designs 77
7660. Ball & Ball Lighting 100
* Coppersmythe, Josiah R. 77
809. Deep Landing Workshop 77
1969. Lighting Nelson & Garrett Inc. 76
1410. Mills Architectural Lighting 76
301. Period Lighting Fixtures Inc. 77
7630. Rejuvenation 77
6190. St. Louis Antique Lighting Co. 75
483. Steven Handelman Studios 76
316. Woolen Mill Fan Co. 77

Metal Stairs & Railings

1005. Allen Architectural Metals, Inc. 2
1270. Bill's Custom Metal Fabrications 83
1867. Cardine Studios 80
1023. DeAngelis Iron Work, Inc. 80
4780. Goddard Mfg. Co. 84
1968. Heritage Cast Iron USA 82
1210. Historical Arts & Casting, Inc. 81
5170. NOMMA - National Ornamental & Miscellaneous Metals Association 83
898. R. Walsh Gate & Railing 83
7730. Schiff Architectural Detail, LLC 84
1218. Schwartz's Forge & Metalworks, Inc. 84
4870. Stairways, Inc. 83
470. Steptoe & Wife Antiques Ltd. 82
8035. The Wagner Companies 82
1223. Wiemann Ironworks 83
1577. Wylie Metals 84

Registers & Grilles

9820. Architectural Grille 85
1335. Kees Architectural Division 86
5810. Reggio Register Co., The 86

Wood Stairs & Railings

1970. Ravenwood Stairways 87

Interior Woodwork & Molding

210. Decorators Supply Corp. 91
8210. Fagan Design & Fabrication, Inc. 93
7380. Klitsas, Dimitrios - Fine Wood Sculptor 90
1966. Rosewood Custom Cabinetry & Millwork, Inc . . .93
138. Superior Moulding, Inc. 91
1061. Vintage Woodworks 93
1099. White River Hardwoods-Woodworks 89
1650. Wilbur, Frederick - Woodcarver 90

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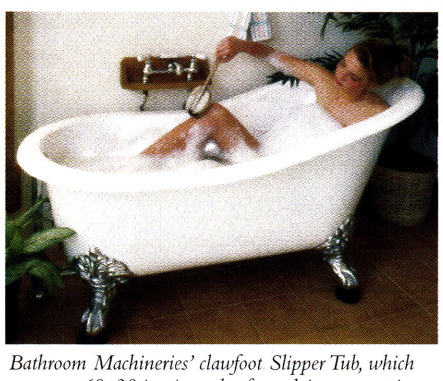

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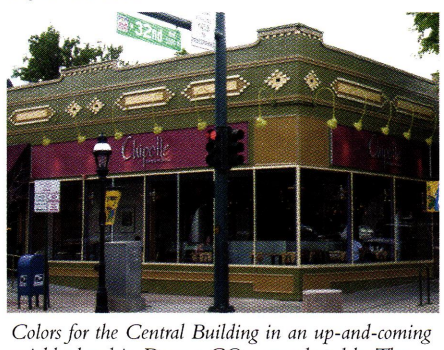

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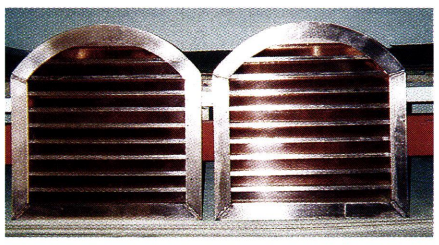

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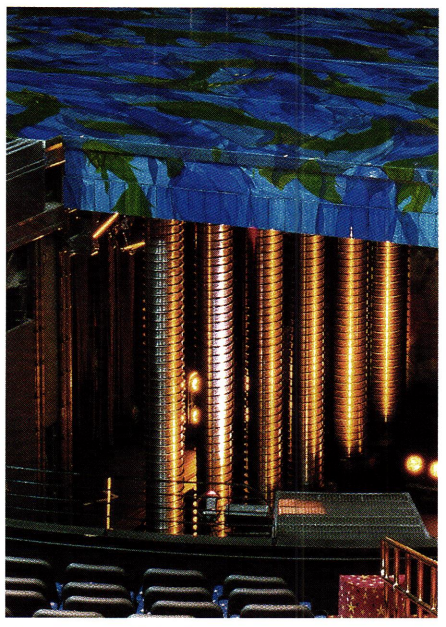

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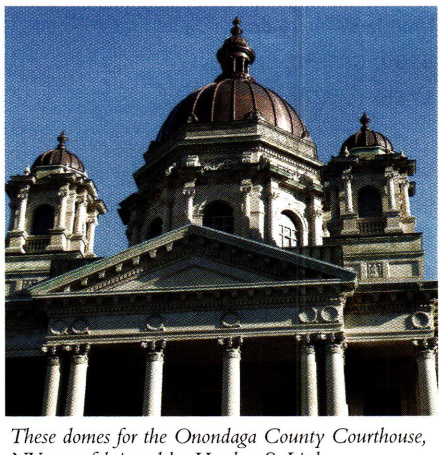

These domes for the Onondaga County Courthouse, NY, were fabricated by Heather & Little.

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www.herwig.com
Russellville, AR 72811

Designer & manufacturer of cast metal-work: pendant lanterns, street lighting, posts, custom outdoor lighting, clocks, benches, bollards, custom plaques & signs, antique fence posts & more; aluminum & bronze; handcrafted.

Key in No. 9130

Herwig Lighting supplies traditionally styled lighting fixtures, such as these cast-aluminum Art Deco post lamps.

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www.stormwindows.com
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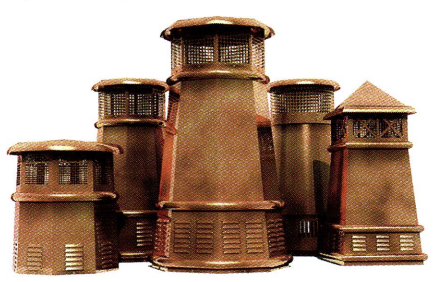
Key in No. 909

Glass interior storm windows from Innerglass complement historic windows.

Jack Arnold - European Copper
800-824-3565; Fax: 918-495-0824
www.jackarnold.com
Tulsa, OK 74136

Manufacturer of custom copper chimney pots: patina finish; UL listed & patented.

Key in No. 1719



Jack Arnold–European Copper offers five styles of copper chimney pots measuring up to 3½ ft. tall; they are designed to prevent rain damage and animal infestation while improving draft and reducing the risk of fires.

Michigan Ornamental Metals
201-945-4930; Fax: 201-945-4931
www.michiganornamental.com
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Custom fabricator of metal ornament: columns, capitals, rosettes, wreaths, cornices & ceilings; cupolas, domes, gutters, finials, leaders & leader boxes; stamped & pressed sheet metal; replications & historic reproductions.

Key in No. 9520

This ornate metal window medallion was created by Michigan Ornamental Metals.

New Concept Louvers Inc.
801-489-0614; Fax: 801-489-0606
www.newconceptlouvers.blogspot.com
Springville, UT 84663

Manufacturer of cupolas & louvers: maintenance-free coated-aluminum in custom & stock sizes; 450 colors; copper finials, weathervanes, spires, turret caps, copper accessories, dormer vents, mailboxes, shutters, flashing & more.

Key in No. 1264

New Concept Louvers offers a wide selection of maintenance-free painted aluminum cupolas, with various weathervane options.

Nottingham-Spirk Design Associates
216-231-7830; Fax: 216-231-6275
www.ns-design.com/landmark
Cleveland, OH 44106

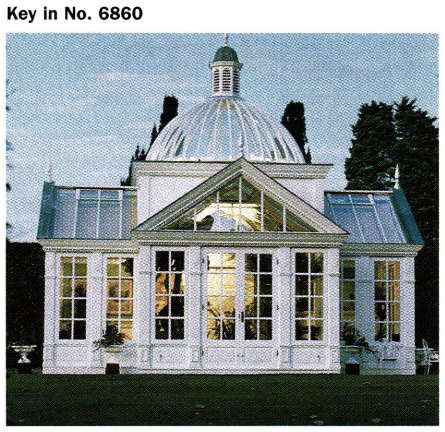
Product invention & development group: 500 commercialized patents to date.

Key in No. 1972

Oak Leaf Conservatories of York
800-360-6283; Fax: 404-250-6283
www.oakleafconservatories.com
Atlanta, GA 30327

Designer, custom fabricator & installer of authentic British conservatories, orangeries, garden rooms, pool/spa enclosures & glass domes: handcrafted in England; mortise-&-tenon construction, premium-grade mahogany & double glazing.

Key in No. 6860



Oak Leaf Conservatories fabricates custom conservatories with features such as glass domes.

Renaissance Conservatories
800-882-4657; Fax: 717-661-7727
www.renaissanceconservatories.com
Leola, PA 17540

Designer, manufacturer & installer of conservatories, greenhouses, garden follies, pool enclosures, specialty skylights, roof lanterns, domes & garden windows: classical designs; handcrafted mahogany components; custom designs.

Key in No. 378

This conservatory from Renaissance Conservatories is topped with a traditionally styled roof lantern.

Superior Clay Corp.
888-254-1905; Fax: 740-922-6626
www.superiorclay.com
Uhrichsville, OH 44683

Supplier of hand-molded & -extruded terra-cotta architectural details: chimney pots in traditional styles; clay flue liners; fired-clay Rumford throats, dampers & smoke chambers; refractory mortar.

Key in No. 785

Clay chimney pots are manufactured and installed by Superior Clay, which also supplies Rumford and exterior fireplaces, clay flue liners and wall coping.

Tanglewood Conservatories
410-479-4700; Fax: 410-479-4797
www.tanglewoodconservatories.com
Denton, MD 21629

Manufacturer of handcrafted conservatories, greenhouses, gazebos, storefronts, roof lanterns, cupolas & pool enclosures: Honduras mahogany; custom designs; fully engineered with stamped shop drawings.

Key in No. 8270

Tanglewood Conservatories designed and built this conservatory sitting room to provide views of a large garden.

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416-652-8434; Fax: 905-673-8434
www.traditionalcutstone.com
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Key in No. 2902

Traditional Cut Stone restored this white marble bust.

Vixen Hill Shutters
800-423-2766; Fax: 610-286-2099
www.vixenhill.com
Elverson, PA 19520

Custom fabricator of shutters: blind-pocketed & teak-pegged (no glue); old-growth red cedar; more than 26 styles; pair sizes to 6x10 ft.; shutter hardware.

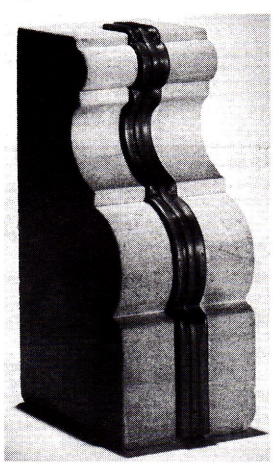
Key in No. 1230

Cedar shutters are available from Vixen Hill in numerous styles and shapes.

Weathercap, Inc.
985-649-4000; Fax: 985-847-1237
www.weathercap.net
Slidell, LA 70459

Manufacturer of soft-lead strips: set & bedded in caulking compound/sealant; forms a cap to create a permanent elastic seal for any masonry joint.

Key in No. 504



Weathercap's soft lead strip embedded in caulk forms a cap or seal that protects any masonry joint.

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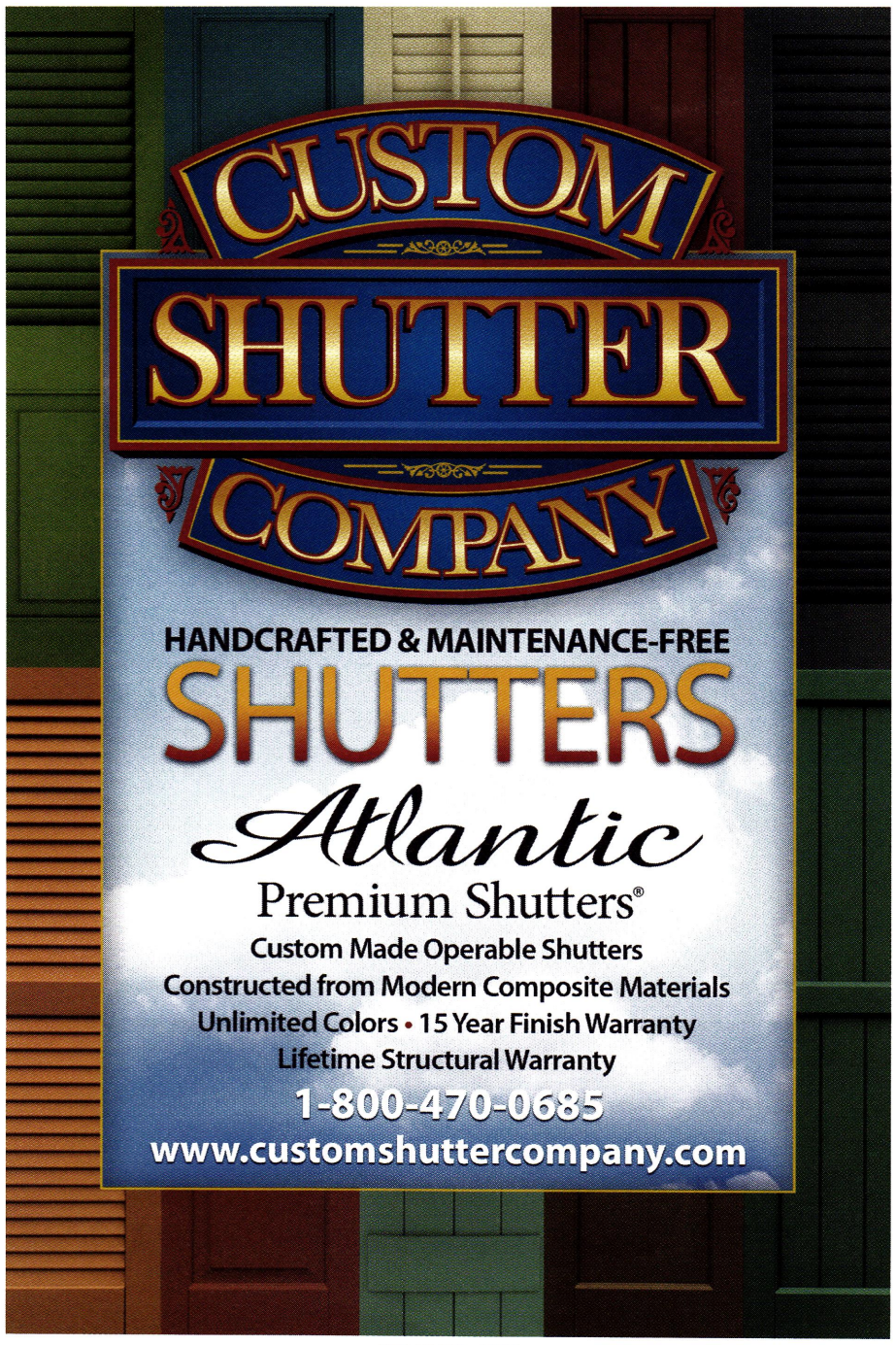

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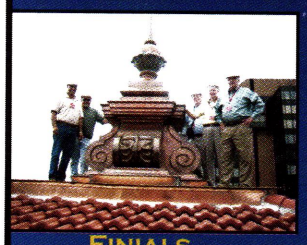

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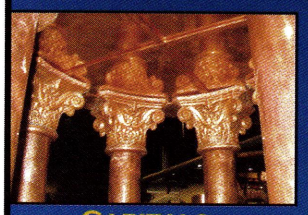

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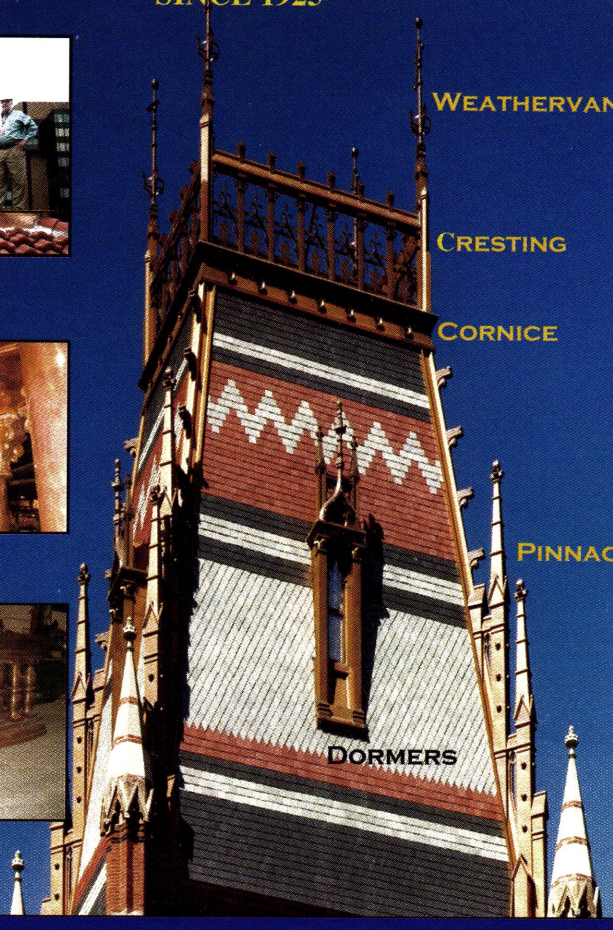

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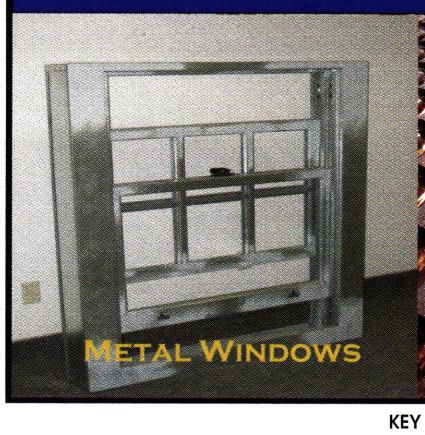

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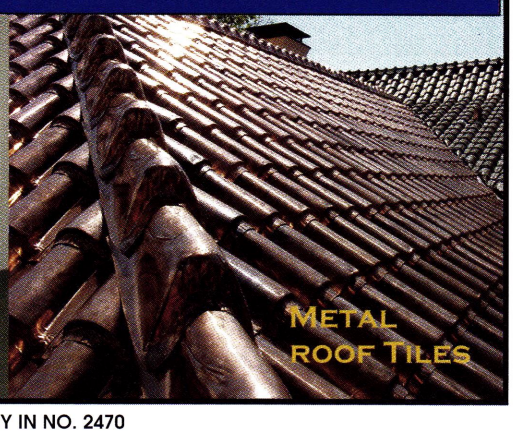

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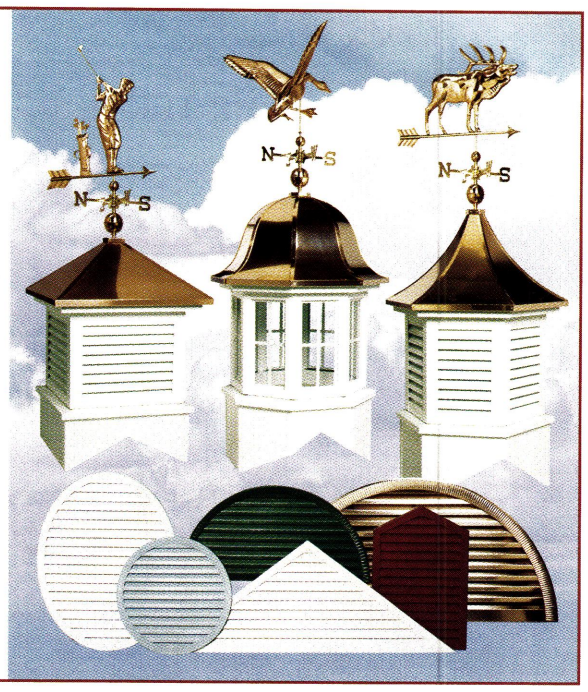

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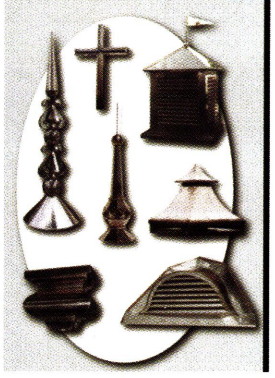

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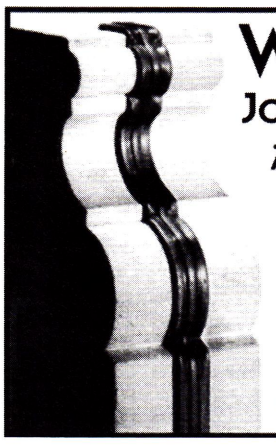

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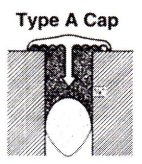
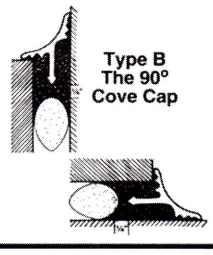


Type A Cap



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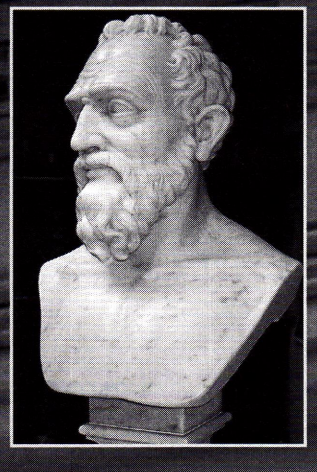

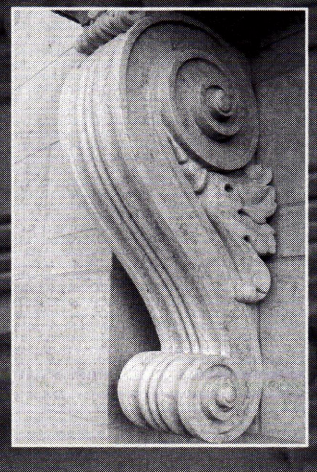

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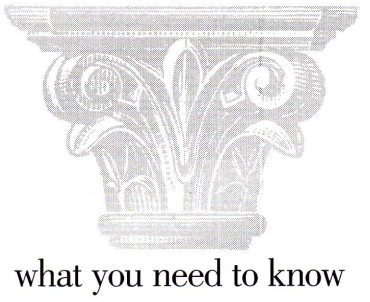

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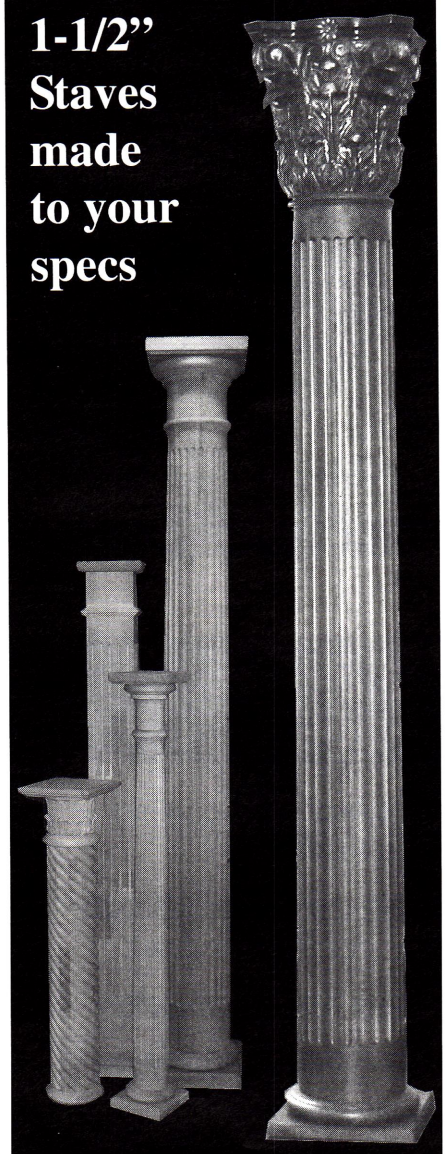

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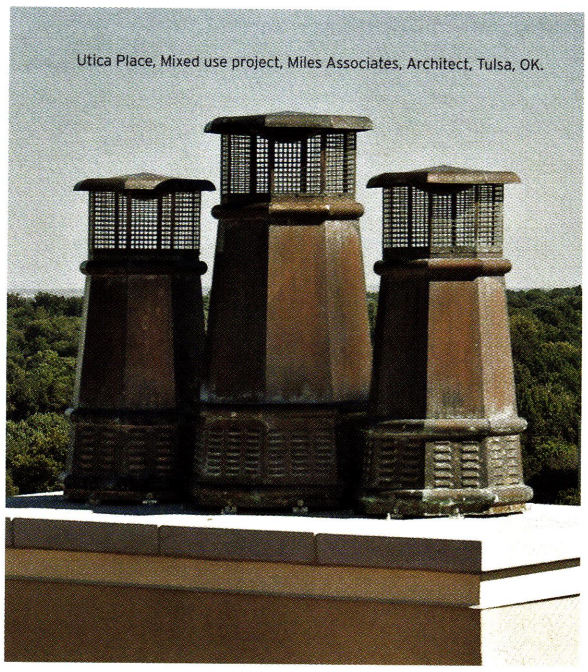

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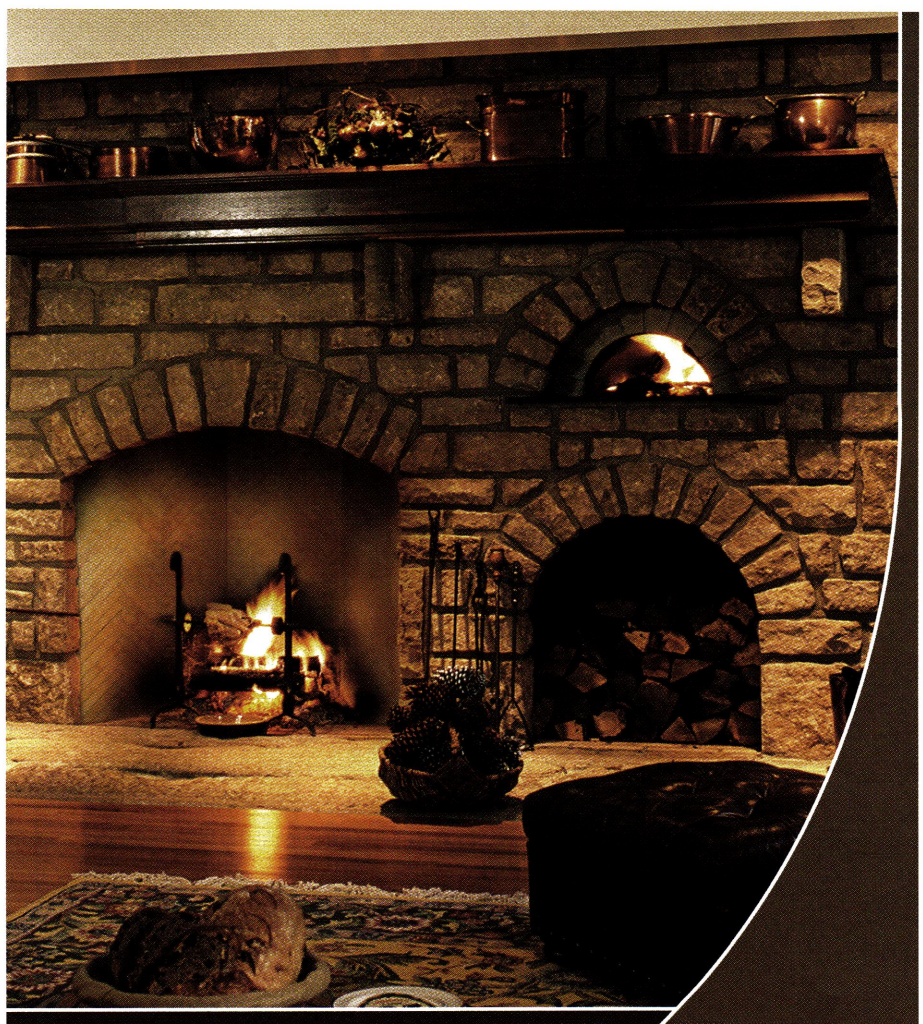

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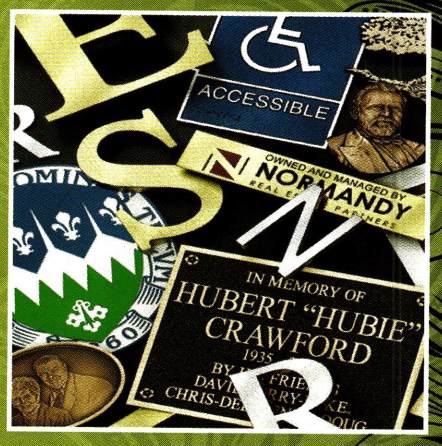

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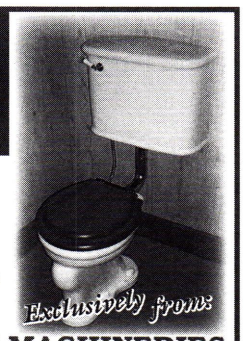

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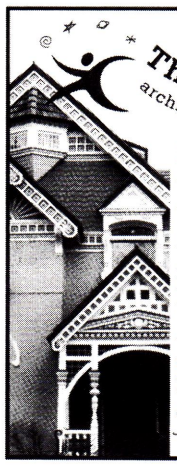

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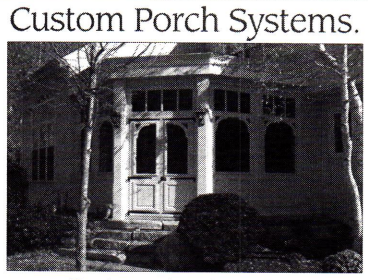

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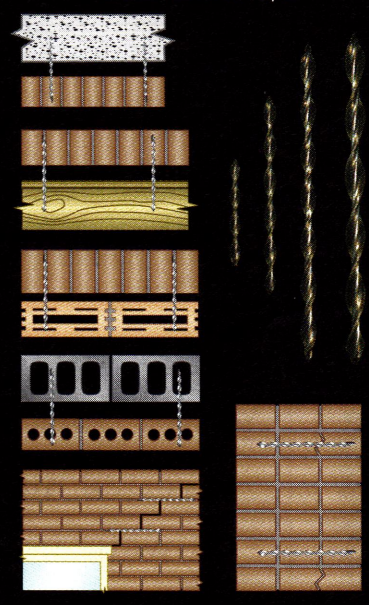

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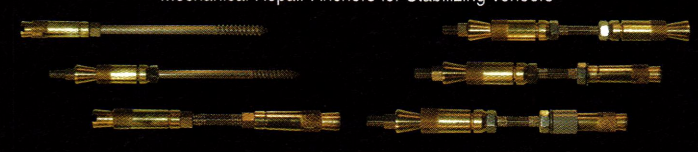

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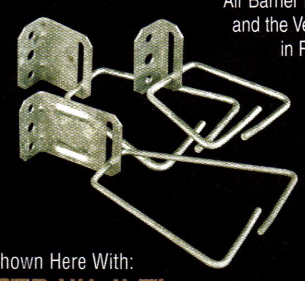

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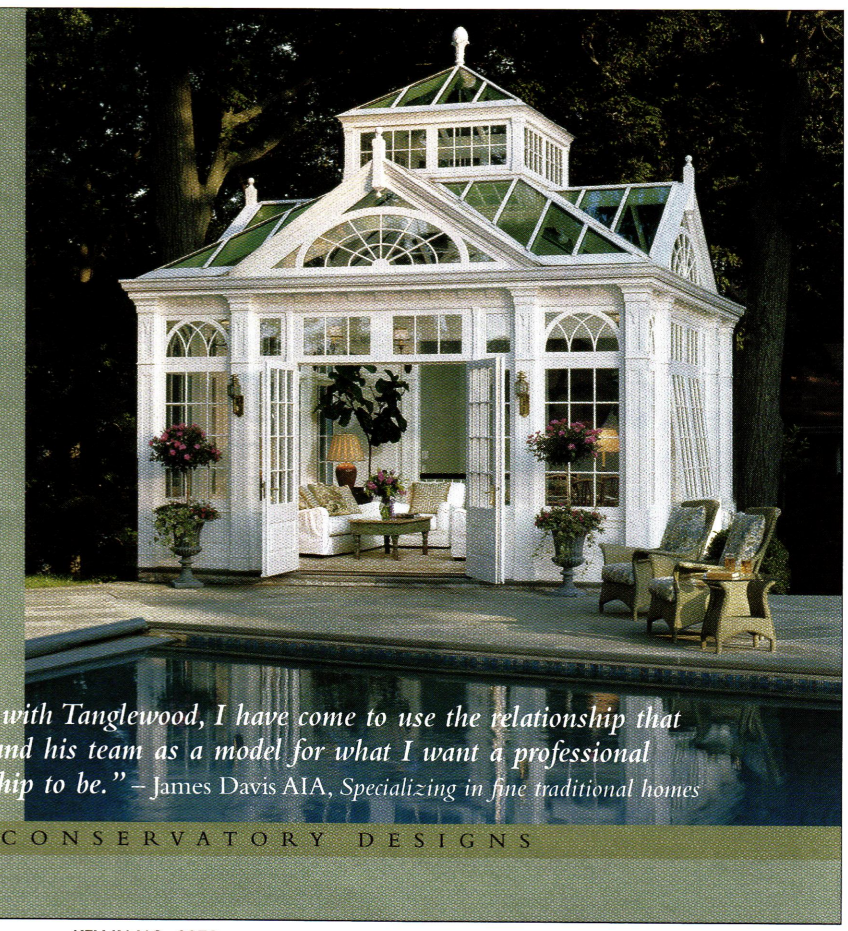

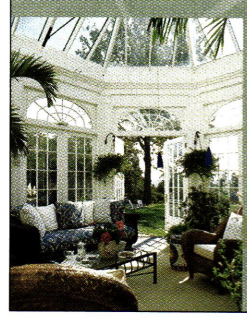

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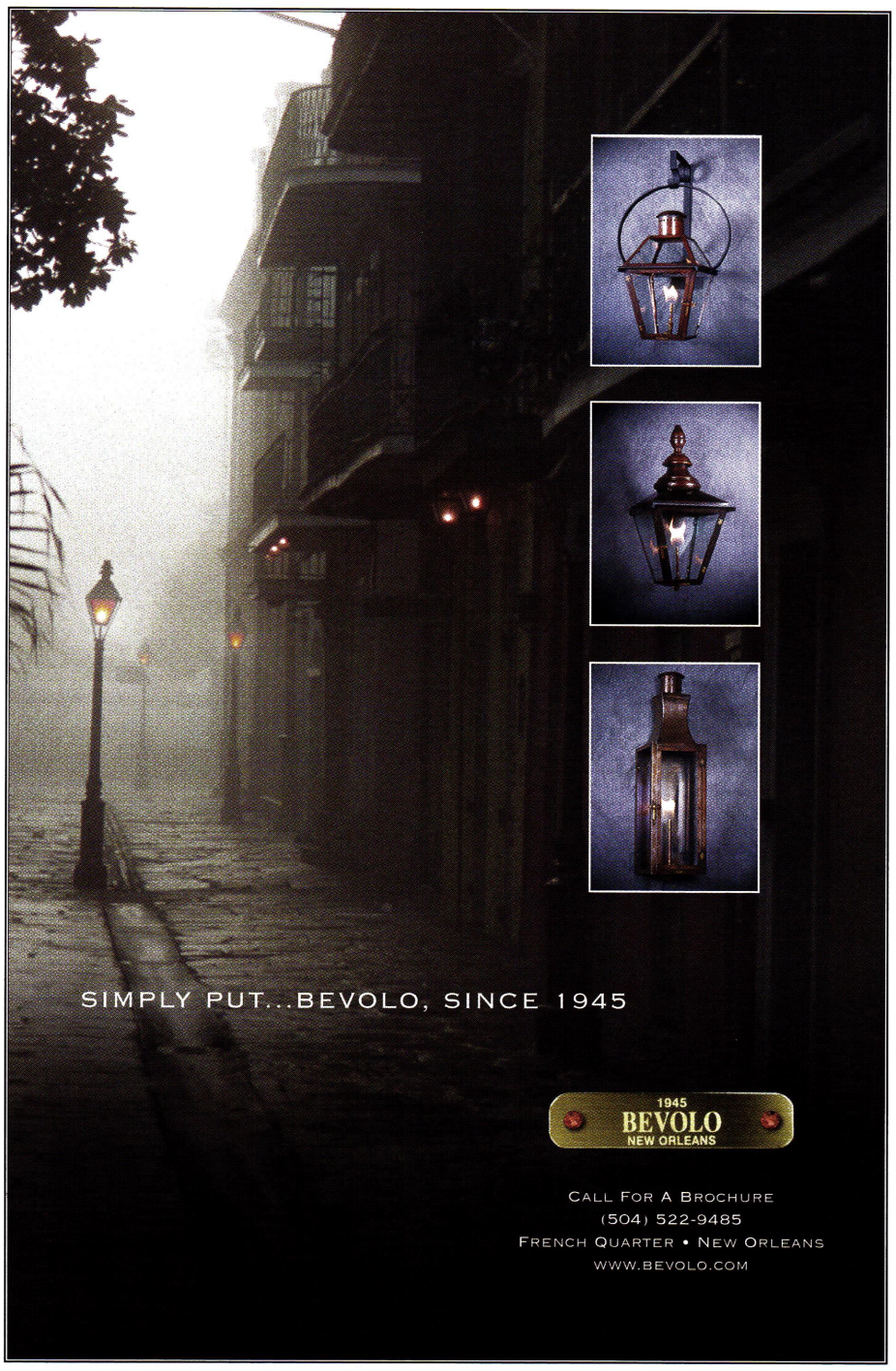

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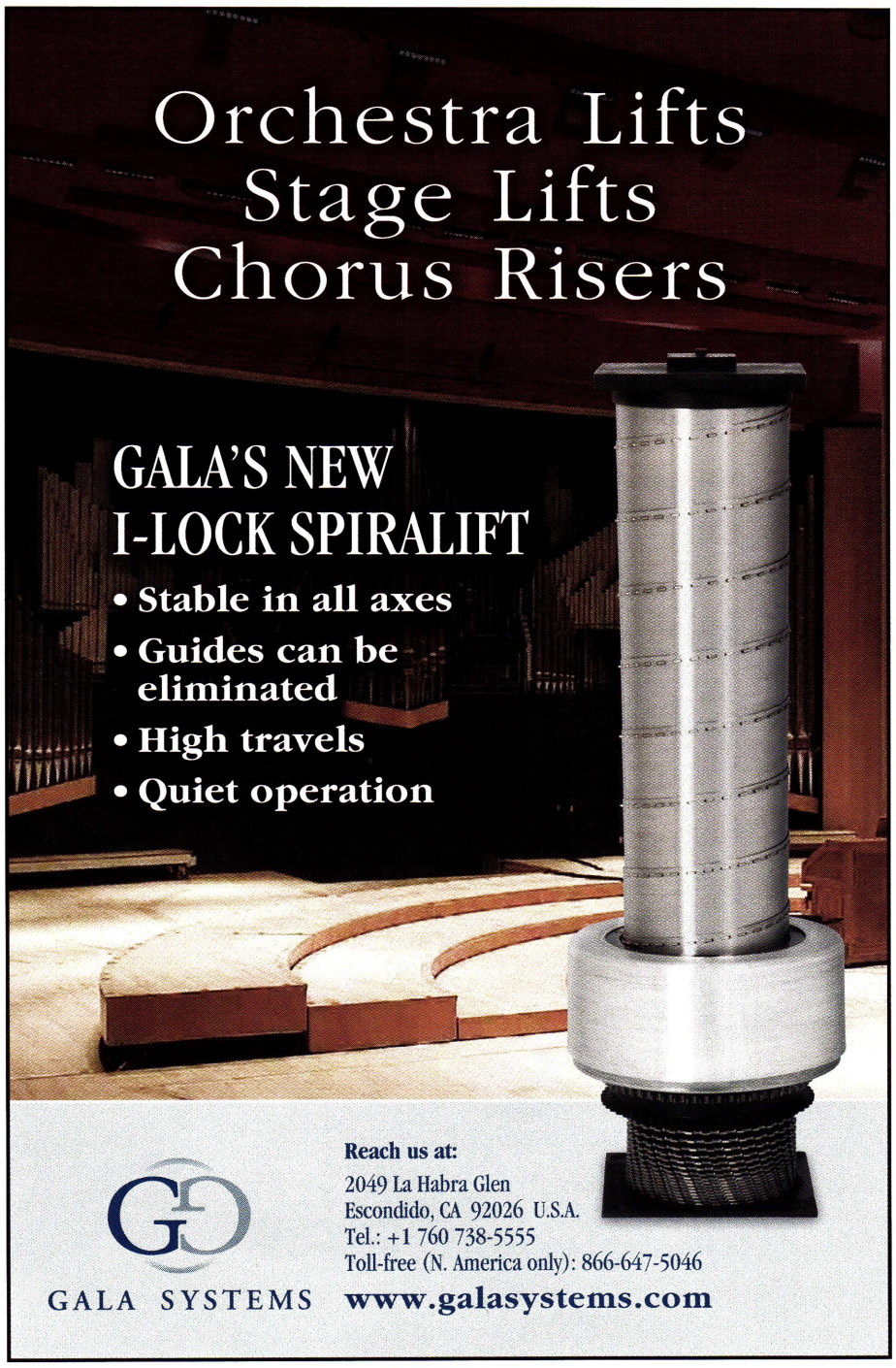

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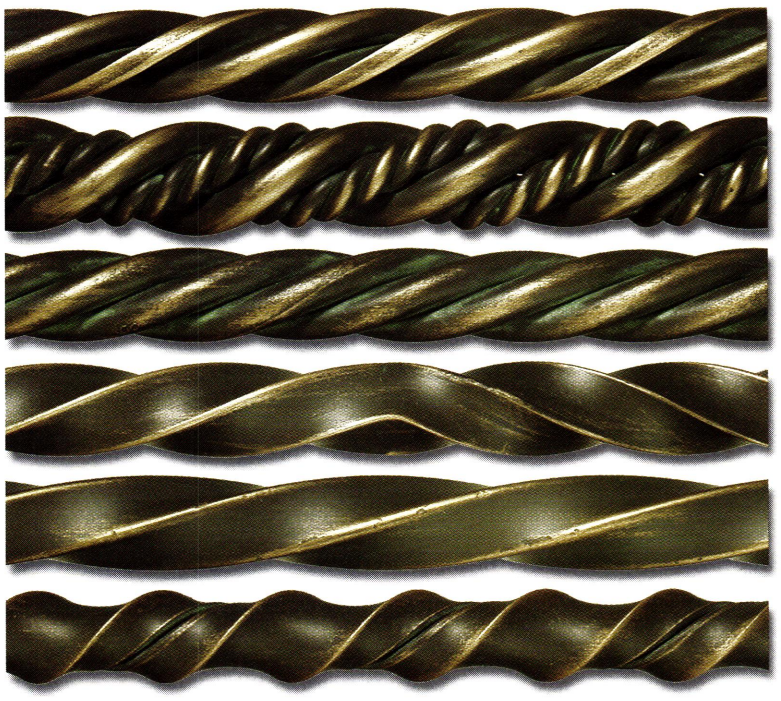

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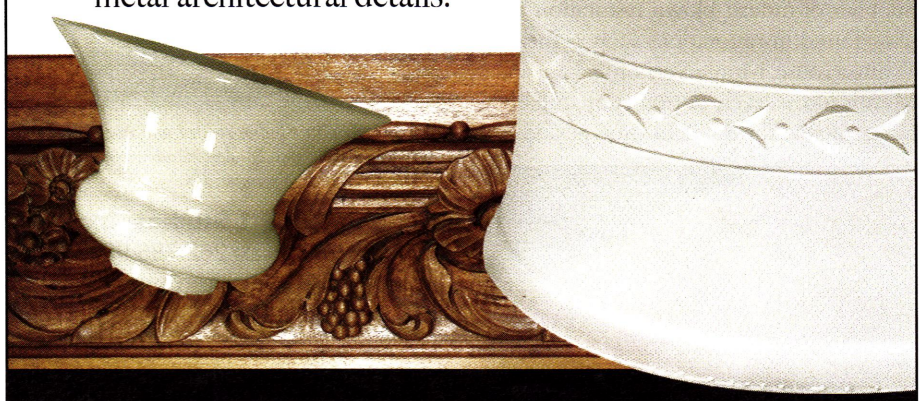

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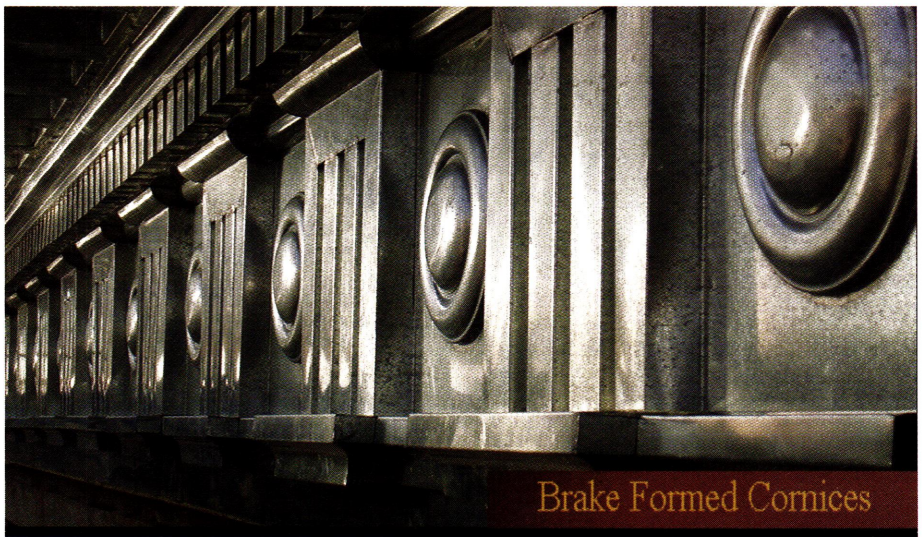

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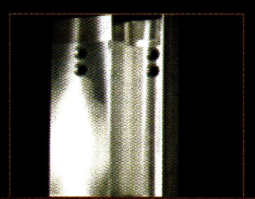

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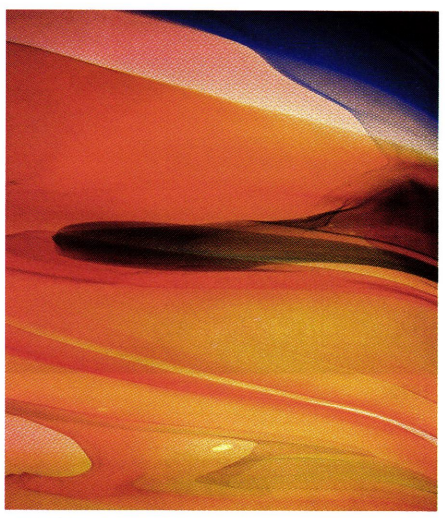

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Conrad Schmitt Studios created and installed the traditional-style stained-glass windows in St. Anne's Catholic Church, Sherman, TX.

Conrad Schmitt Studios, Inc.
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www.conradschmitt.com
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Stanton Glass Studio designed and fabricated this creation scene from Genesis for the Hillcrest Hospital Chapel in Waco, TX; it includes 14 panels and is approximately 8 x 50 ft.

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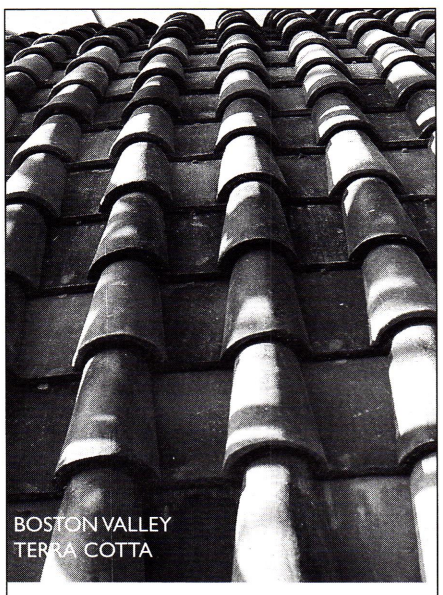

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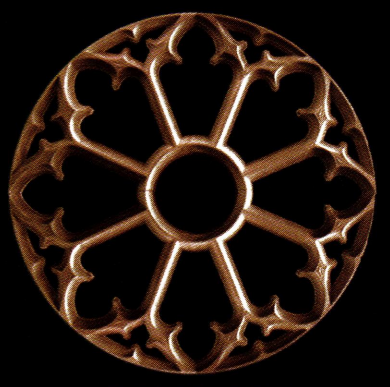

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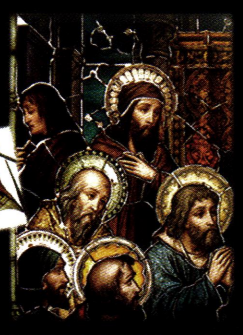

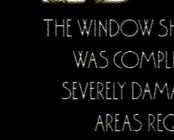

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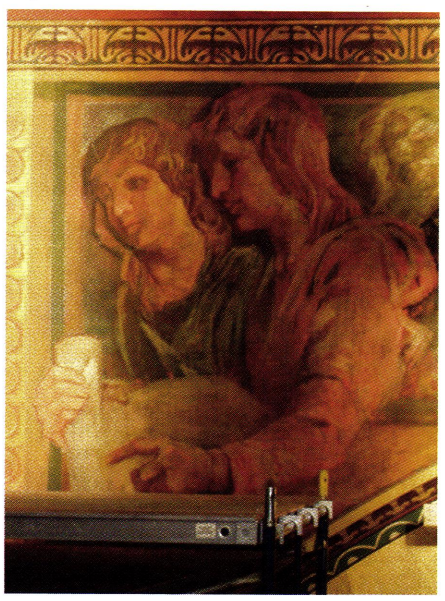

A team from Canning Studios restored the murals and decorative paining at Trinity Church in Boston, MA.

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Gondole, part of a series of 10 images of Italian cities and Mediterranean islands, was created by Fishman Mosaics from traditional glass smalti.

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Restorer of interior elements: interior painting & design, liturgical renderings, decorative granite flooring, faux finishes, murals & frescoes, gilding, art glass, fine art, paint & plaster analysis, historic analysis & testing.

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This mural was designed and painted by John Tiedemann, Inc.

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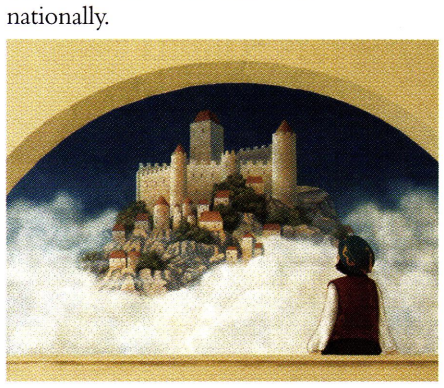

Painted for the children's wing of the Burlingame Public Library in Burlingame, CA, this mural by Lynne Rutter Murals & Decorative Painting features a traveler discovering a mysterious castle.

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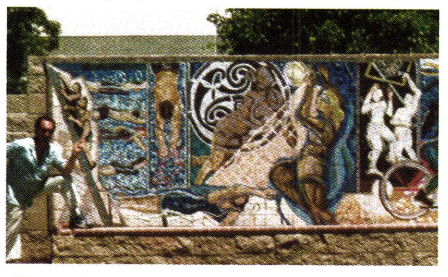

This poolside mosaic glass and ceramic tile mural was created by Peter Ladochy of MFA Design Group for the Kennedy Fitness Club in San Luis Obispo, CA.

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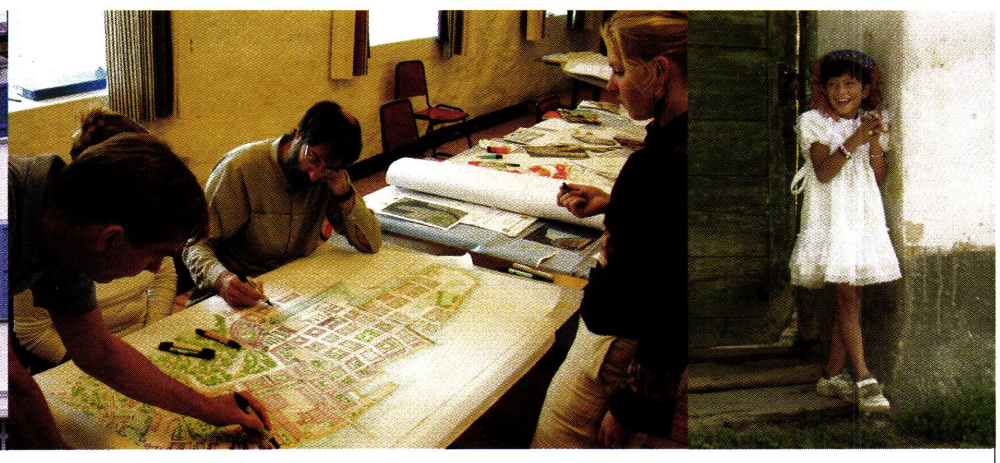

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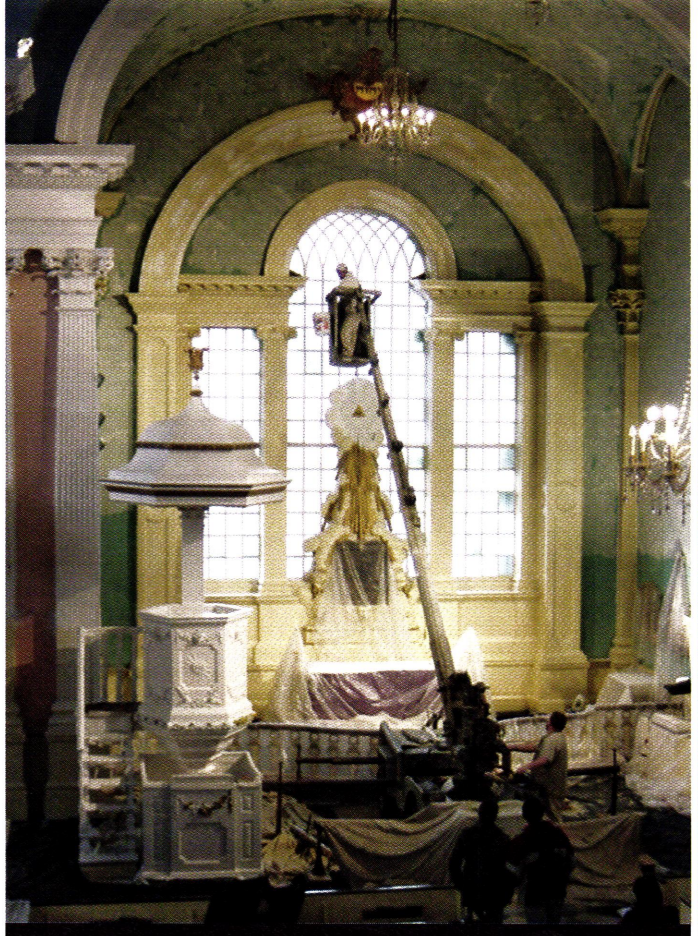

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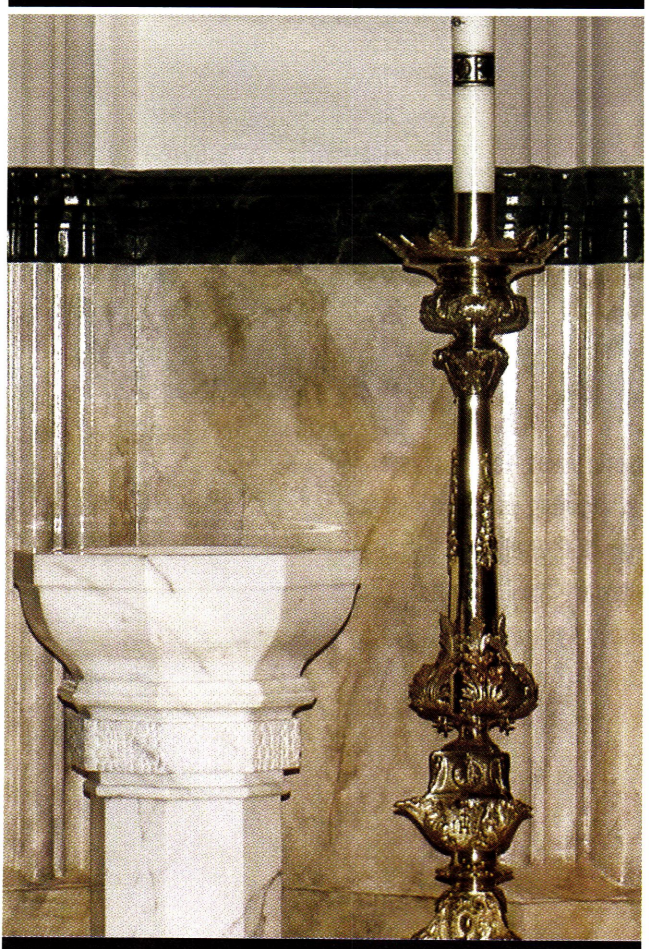

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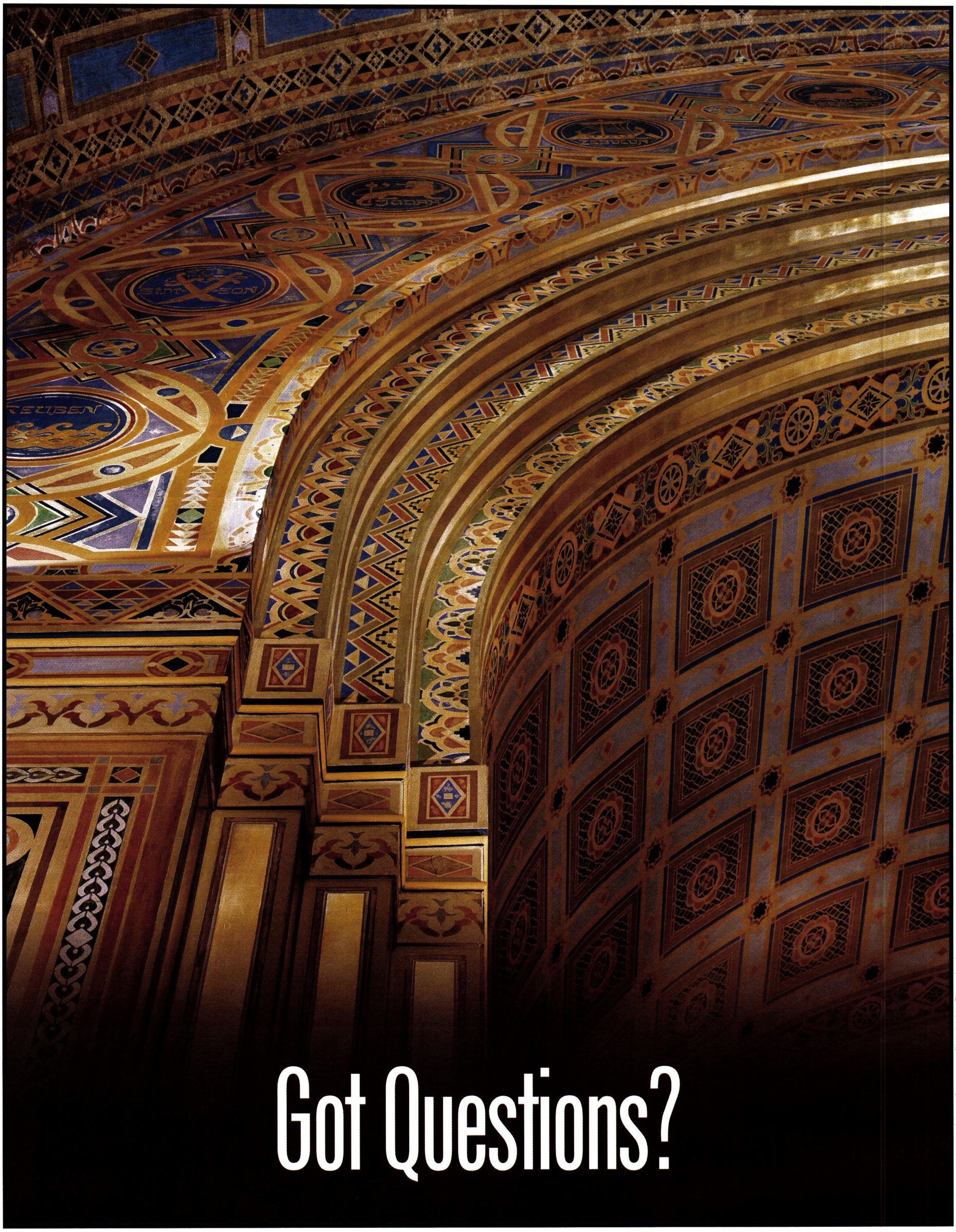

Restoration detail, Rodeph Shalom Synagogue, Philadelphia, Pennsylvania

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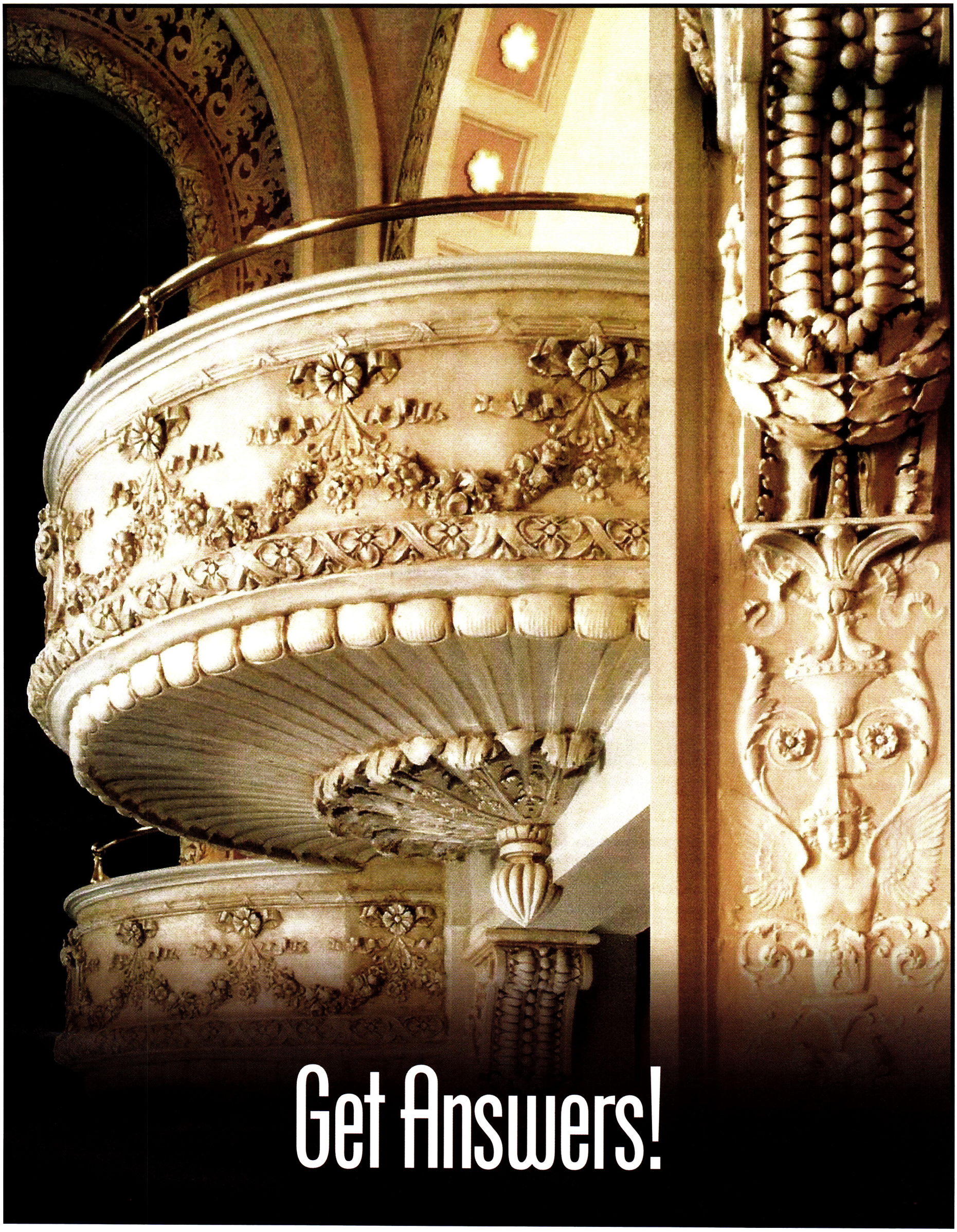

Decorative plaster restoration, Mahawie Theatre, Pittsfield, Massachusetts)

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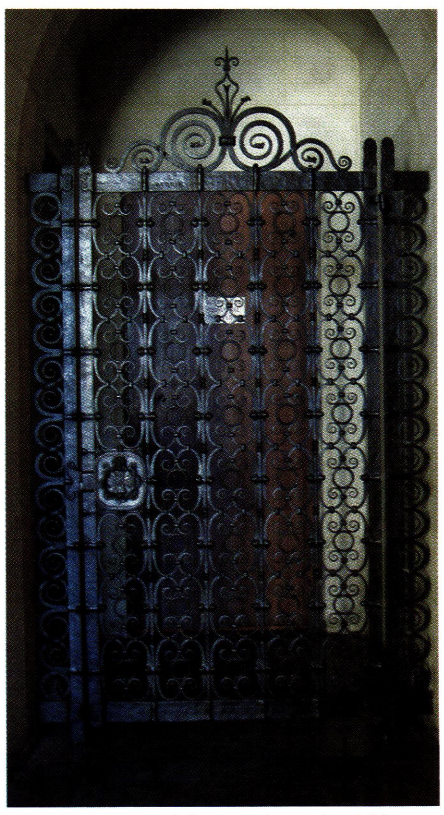
Bealeton, VA 22712

Designer & fabricator of hand-forged metalwork: furnishings, pot racks, lighting, fireplaces, gates, door hardware, straight & curved railings, panels & balusters; conservatories; iron, bronze, copper, aluminum & stainless; national market.

Key in No. 1867



This decorative metal door was designed and fabricated by Cardine Studios.

Coppa Woodworking
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

Manufacturer of wood screen doors & storm doors: more than 300 styles; pine, Douglas fir, oak, mahogany, cedar, knotty alder & redwood; any size; many options; arch & roundtop, double, French doors, doggie doors, screens & more.

Key in No. 9600

Craftsman/Mission style doors are available from Coppa Woodworking.

Grabill Windows & Doors
810-798-2817; Fax: 810-798-2809
www.grabillwindow.com
Almont, MI 48003

Custom manufacturer of solid-wood, bronze & aluminum-clad windows & doors: lift & slide doors, casements, tilt-turn, European in-swing & historically accurate double-hung windows with weights & pulleys; residential & commercial.

Key in No. 1910

This Honduras mahogany arched door from Grabill features solid V-groove panels.

Marvin Windows and Doors
888-537-7828; Fax: 651-452-3074
www.marvin.com
Warroad, MN 56763

Manufacturer of wood windows & doors: clad & clad-wood; solid wood entry doors; special shapes; custom sizes & more than 11,000 standard sizes; historical replicas; interior & exterior storm windows.

Key in No. 1907

The Ultimate Outswing French Door is one of many traditionally styled doors available from Marvin.

Parrett Windows & Doors
800-541-9527; Fax: 877-238-2452
www.parrettwindows.com
Dorchester, WI 54425

Manufacturer of custom wood doors: made to specification; numerous wood species; complete finishing options; screen doors, casings & moldings.

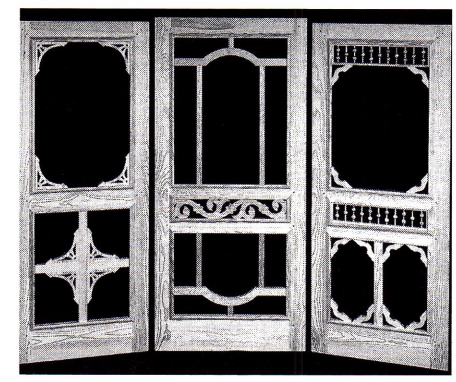
Key in No. 3003

Parrett Windows & Doors built this custom door to match historical specifications.

Vintage Woodworks
903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

Manufacturer & supplier of Victorian millwork: wood porch parts, turned & sawn balusters, posts, railings, brackets, moldings, corbels, custom-length spandrels, screen/ storm doors, window caps, wood shingles & more; cellular PVC profiles.

Key in No. 1061



Vintage Woodworks designs and manufactures screen and storm doors with or without spandrels.

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fences, gates, columns, balustrades, lighting, grilles, furniture, doors & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.

Key in No. 1223

Wiemann Ironworks fabricated these Art Deco door panels in bronze.

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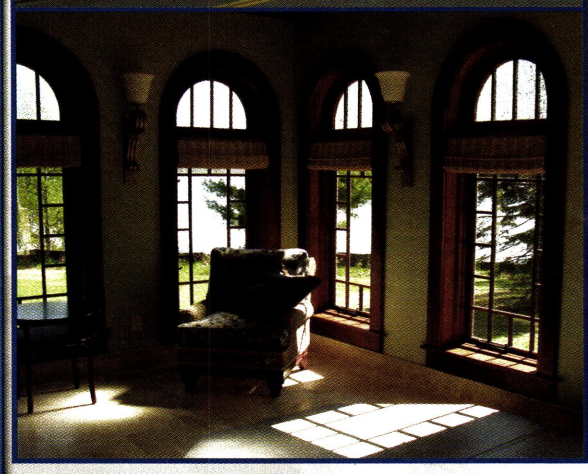

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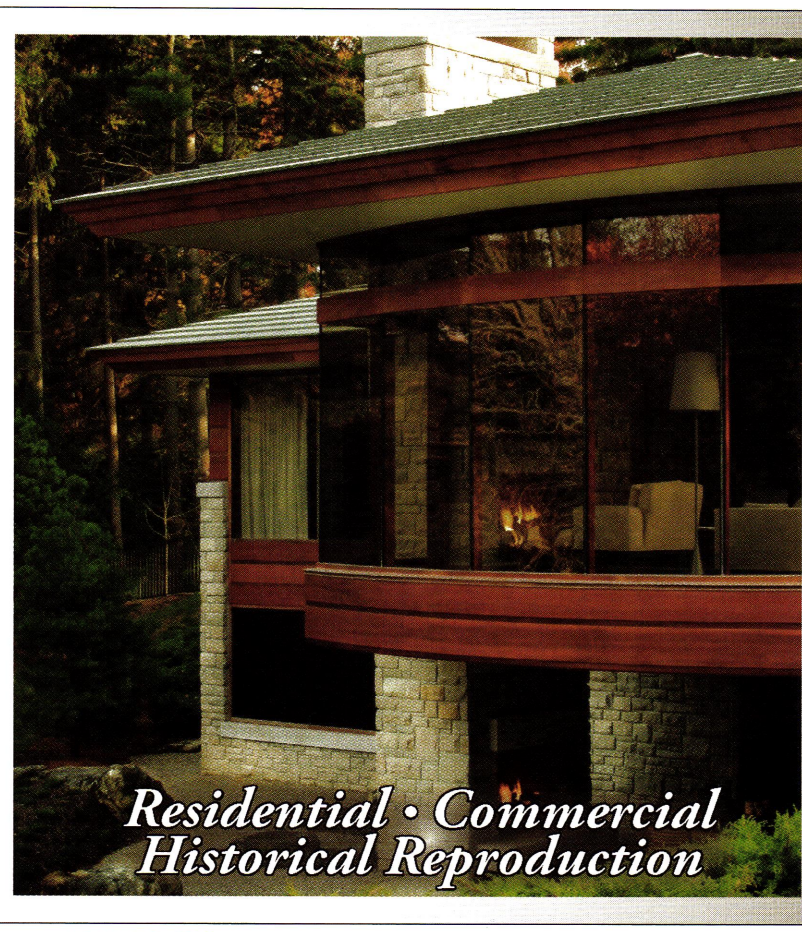

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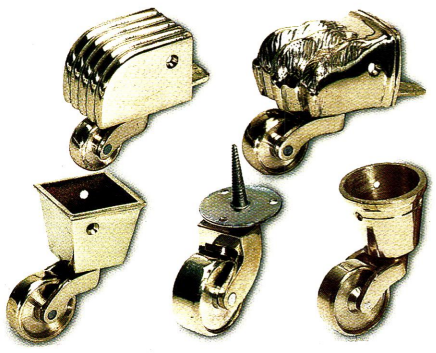

These brass casters are available from Architectural Products by Outwater.

Architectural Resource Center
800-370-8808; Fax: 603-942-7465
www.aresource.com
Northwood, NH 03261

Supplier of historically styled hardware: sash pulleys, lifts & locks, sash chain & rope; weather stripping; patented sash weights.

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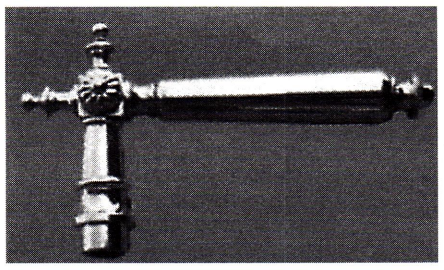
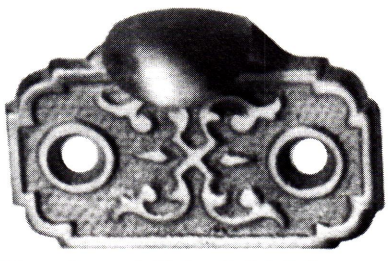


This solid-brass lever is supplied by Architectural Resource Center, along with other door hardware, including escutcheon plates, cremone bolts and multi-point locks.

Ball & Ball Hardware
610-363-7330; Fax: 610-363-7669
www.ballandball.com
Exton, PA 19341

Custom manufacturer & supplier of ornamental metalwork & hardware: door, window, shutter, gate & furniture hardware; fireplace tools; wrought iron, steel, aluminum, bronze, brass, copper & cast iron; custom reproductions.

Key in No. 2930



This cast-brass sash lift from Ball & Ball measures 2x1 in.

Baltica
866-830-9174; Fax: 310-349-3443
www.baltica.com
Vilnius, Lithuania, LT 01129

Manufacturer of handcrafted, European-made door, window & cabinet hardware: cremone bolts, doorknobs & knockers, hinges, lever handles, push plates & more; Gothic & Baroque; showrooms worldwide.

The Telluride lever and backplate from Baltica is available in an antique brass finish.

Brandt, Sylvan
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

Manufacturer of salvaged wood flooring, ceiling boards & paneling: wide board, random width & weatherboard (barn siding); chestnut, oak, pine, heart pine, cypress, walnut, hemlock, fir & hickory; doors & hardware.

Key in No. 3950

Brusso Incorporated
212-337-8510; Fax: 212-337-9840
www.brusso.com
New York, NY 10013

Designer & manufacturer of precision cabinetry hardware: commercial & residential use.

Key in No. 1836

This doorknob, model #CK-103S, was fabricated by Brusso.

Cardine Studios
540-439-6460; Fax: 540-439-6462
www.cardinestudios.com
Bealeton, VA 22712

Designer & fabricator of hand-forged metalwork: furnishings, pot racks, lighting, fireplaces, gates, door hardware, straight & curved railings, panels & balusters; conservatories; iron, bronze, copper, aluminum & stainless; national market.

Key in No. 1867

These door pulls from Cardine Studios are forged in bronze; the leaf work is forged in copper and riveted to the door pulls.

E.R. Butler & Co.
212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012

Manufacturer of historically accurate, premium-quality hardware for doors, windows & furniture: brass, bronze, nickel, silver & wrought iron; complete design selections of Early American period hardware; many finishes.

Key in No. 2260

E.R. Butler & Co. supplies a wide range of furniture hardware in brass, bronze, nickel-silver and wrought iron.

Guerin, P.E.
212-243-5270; Fax: 212-727-2290
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New York, NY 10014

Manufacturer of high-end handcrafted brass & bronze hardware & accessories: for doors, windows, furniture, shutters; objets d'art; bathroom accessories; sconces & lighting fixtures.

P.E. Guerin offers a wide range of period-style hardware.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.

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House of Antique Hardware
888-265-1038; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

Manufacturer & supplier of vintage reproduction door, window, shutter, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; push-button switches & plates; registers & grilles.

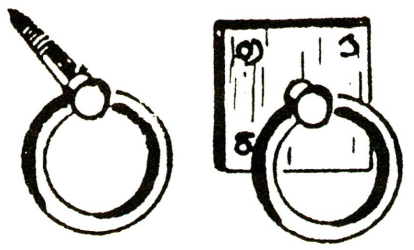
Key in No. 1096

This traditional door set and steeple-tip door hinge are available from House of Antique Hardware in nine finishes.

James Peters & Son, Inc.
215-739-9500; Fax: 215-739-9779
www.jamespetersandson.com
Philadelphia, PA 19122

Manufacturer of ornamental gate, shutter & barn door hardware: gate, barn & stable hinges; shutter bolts, shutter dogs & pull rings; garage doors.

Key in No. 1240



The range of wrought-steel, period-style shutter hardware from James Peters & Son includes these shutter rings.

Kayne & Son Custom Hardware
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Manufacturer of forged- & cast-metal hardware: strap, H, HL, butterfly & butt hinges; thumb-latch locksets, gate hardware, shutter dogs & more; fireplace tools; bathroom accessories & kitchen equipment; restoration; catalog $5.

Call for more information.

Kayne & Son fabricated the heart strap hinges for these barn doors.

Notting Hill Decorative Hardware
262-248-8890; Fax: 262-248-7876
www.nottinghill-usa.com
Lake Geneva, WI 53147

Distributor of high-end hardware: knobs & pulls of hand-cast pewter or bronze, additional plating options, semi-precious stones, enameling & hand painting; Classical, old world, island & lodge motifs.

Key in No. 319

Notting Hill's Kensington bin pull is available in three finishes: satin gold (shown here), antique solid pewter and dark brass.

Old Smithy Shop
888-672-4113; Fax: Same as phone
www.oldsmithyshop.com
Brookline, NH 03086

Custom fabricator of hand-forged Early American hardware: Suffolk & Norfolk latches & pulls; pintle strap hinges & H & H-L hinges & cabinet latches; window, gate & barn hardware; fireplace tools; custom metalwork.

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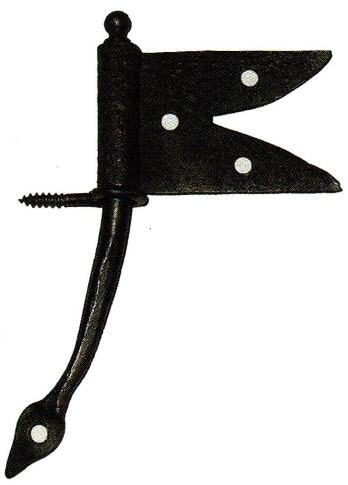
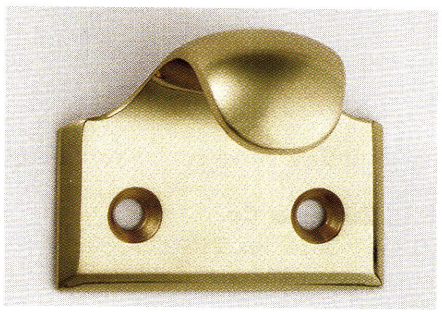


This rat-tail hinge is one of many traditional styles available from Old Smithy Shop.

Phelps Company
802-257-4314; Fax: 802-258-2270
www.phelpscompany.com
Brattleboro, VT 05301

Manufacturer of traditional hot-forged solid-brass window hardware: sash pulleys, weights, chains, lifts & locks; stop-bead adjusters, spring bolts, window ventilation locks, casement hardware, storm/screen-door latch sets & more.

Key in No. 6001



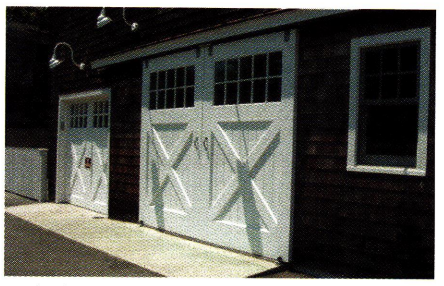
The model #LF23 sash lift from Phelps is hot forged from solid brass and hand polished.

Rejuvenation
888-401-1900; Fax: 800-526-7329
www.rejuvenation.com
Portland, OR 97210

Manufacturer of classic American lighting & house parts: more than 500 interior & exterior styles; painted-glass shades; door & window hardware; bathroom accessories, mailboxes & registers; line spans 1870s to 1960s.

Key in No. 7630

Mid-century-Modern cabinet hardware is available from Rejuvenation.



Richards-Wilcox supplied the door hardware for these bi-parting sliding doors.

Richards-Wilcox, Inc.
800-253-5668; Fax: 630-897-6994
www.rwhardware.com
Aurora, IL 60506

Manufacturer of historical reproduction door hardware: for slide, swing & slide-fold doors; strap hinges, door pulls, bolts, latches, trucks & track for doors weighing up to 5,000 lbs.; Turn of the Century designs & replicas.

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This lever handle is model #2055 from Nanz' line of period-style door hardware.

The Nanz Company
212-367-7000; Fax: 212-367-7375
www.nanz.com
New York, NY 10013

Designer & manufacturer of period-style door, window & cabinet hardware: Gothic to Modern; specialized finishes; bathroom fittings & accessories; works directly with architects, designers & builders; consultation, specification & restoration services.

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Williamsburg Blacksmiths
800-248-1776; Fax: 413-268-9317
www.williamsburgblacksmiths.com
Williamsburg, MA 01096

Custom fabricator of historically styled hardware: hand-crafted reproductions of Early American wrought-iron hardware; door & cupboard hinges & latches; shutter & window hardware; accessories.

This wrought-iron Norfolk latch with brass accents was hand-forged by Williamsburg Blacksmiths.

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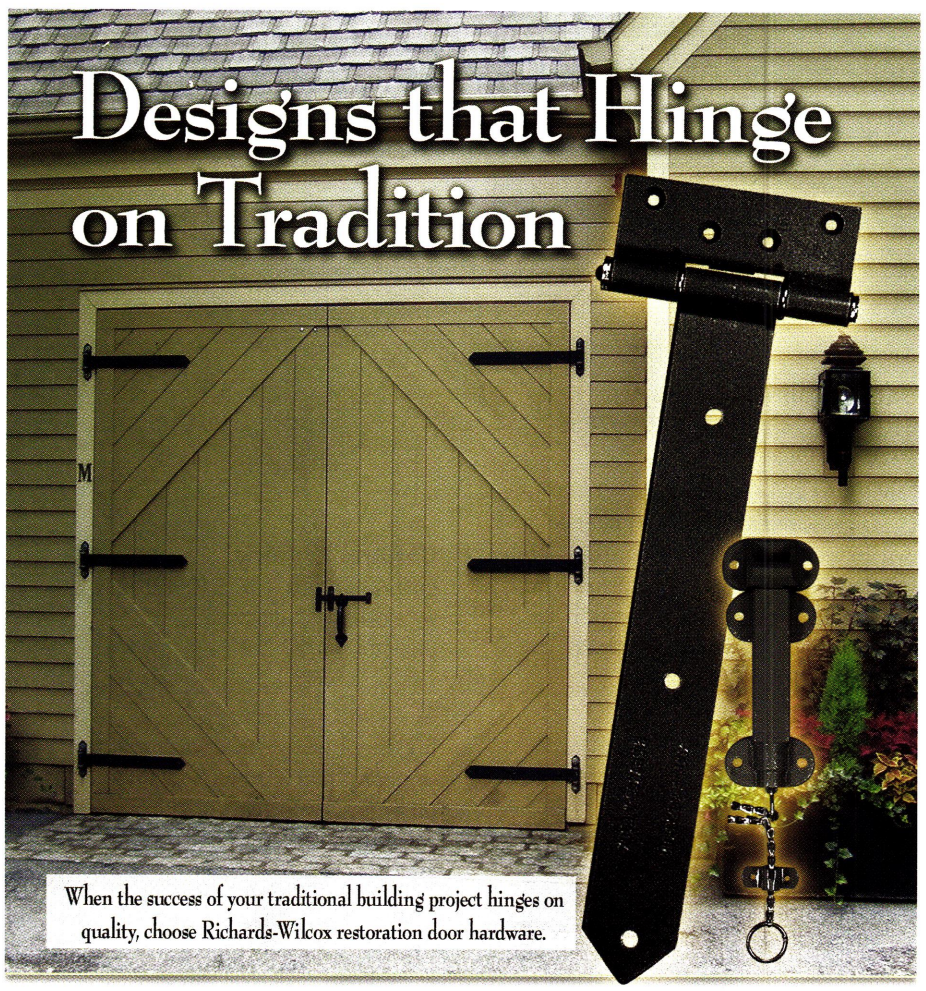

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PTN Builds Partnerships in Kentucky

By Rudy R. Christian, PTN Executive Director

During the week of June 27th thru July 4th the Preservation Trades Network (PTN) partnered with the Timber Framers Guild (TFG), the Dry Stone Conservancy and the Slate Roof Contractors Association (SRCA) to hold their first Preservation Rendezvous in Frankfort, KY. The event was most graciously hosted by the Kentucky Heritage Council, The Frankfort Tourist Commission and the City of Frankfort parks department who showed the participants what a real Kentucky welcome means.

The week started with two workshops. One was the beginning of a historic restoration project which will be completed next fall when PTN holds its International Preservation Trades Workshop (IPTW) in Frankfort. Students of that workshop learned how to properly document and deconstruct an early 19th-century log structure which was originally used for curing meat. During the process of studying the remaining historic fabric, the students were able to define all of the historic characteristics of the building which will allow the restoration to take the building back to its ca. 1820 appearance.

The second workshop involved using traditional timber-frame construction methods to layout and fabricate a picnic pavilion for the River View Park on the Kentucky River in downtown Frankfort. The building was hand raised on the opening day of the Rendezvous and roofed with a "fish scale" pattern slate roof. Even Frankfort's mayor Gippy Graham grabbed a pike pole and help push the first bent up.

Frankfort Kentucky's Mayor Gippy Graham (in the hard hat) helps raise the new timber frame picnic pavilion in River View Park built during Preservation Rendezvous 2009

The rendezvous that followed featured traditional tradespeople demonstrating to attendees and the general public the skills that they use in their particular trade which included dry stone masonry, log construction, hand hewing timbers, raising and rigging, slate and tile roofing, blacksmithing, window restoration, wooden shingle riving, tool handle making and tool sharpening. The citizens of Frankfort who stopped by were welcomed and had a chance to meet tradespeople who are keeping these traditional trades alive. The young people of Frankfort were even invited to raise the mini-barn brought by Paul Knoebel of Friends of Ohio Barns.

The workshops were educational and the weekend-long Rendezvous was festive for sure, but the most valuable and enjoyable part was the camaraderie and opportunity to make new friends and enjoy time with old ones that partnering between the various trades organizations created. Evenings were spent at community meals cooked in the camp kitchen and sitting around the campfire telling stories and playing music. Friendly competition offered by a variety of outdoor games brought back memories of summer camps and family outings and created a very real feeling of community that's hard to find at gatherings held in big hotel conference centers.

Preservation Rendezvous 2009 promises to be the beginning of a new kind of partnership programming that is destined to bring about bigger and better community based events in the future. You can see pictures from this year's event on the PTN, SRCA and TFG websites www.PTN.org, www.slateroofers.org and www.tfguild.org and keep checking back for news about next fall's event in beautiful Frankfort Kentucky. See you there! ◆

The Preservation Trades Network (PTN) is a non-profit 501(c)3 membership organization incorporated as an education, networking and outreach organization. PTN is a registered provider of AIA/CES CEUs. To see Rudy's blog, go to www.traditional-building.com

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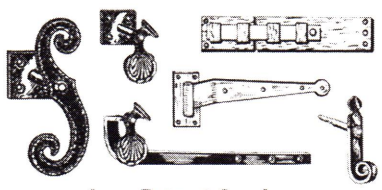

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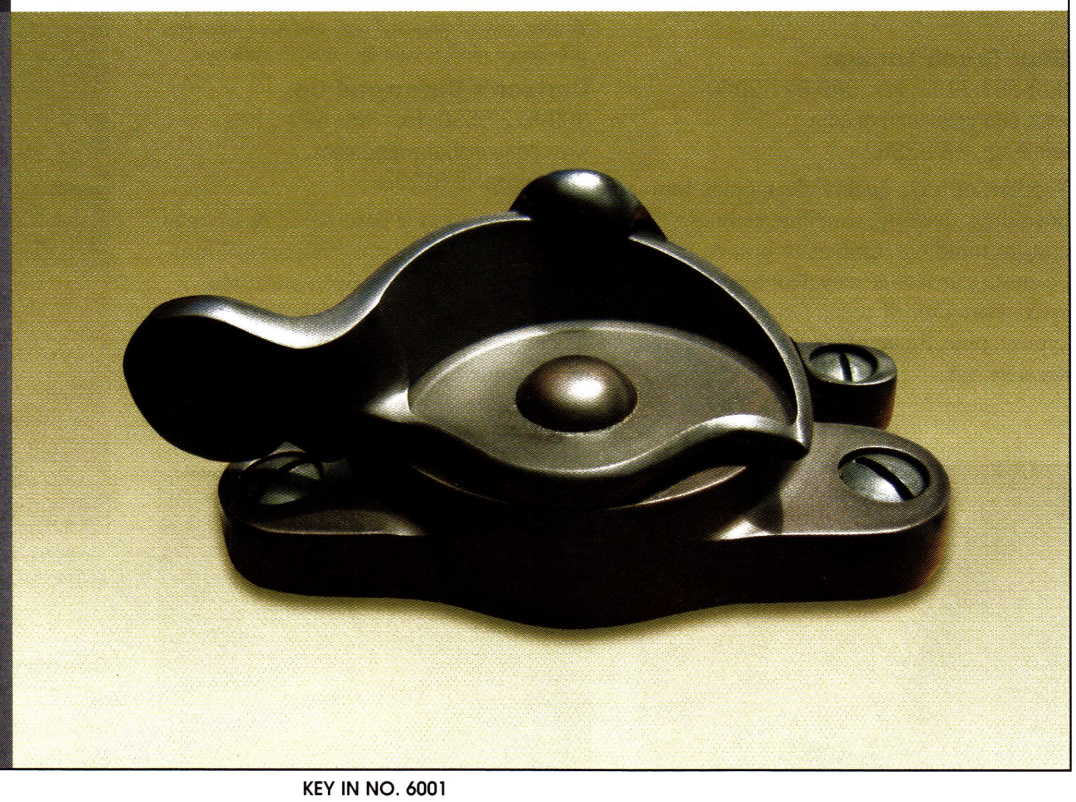

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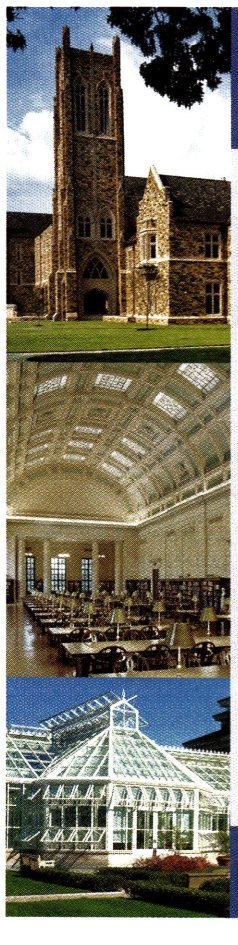

Call for Entries
THE 2010 PALLADIO AWARDS

Honoring Excellence in Traditional Commercial, Institutional & Public Design

Co-produced by *Traditional Building* and *Period Homes* and the Traditional Building Exhibition and Conference

The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance.

Palladio Awards for Commercial, Institutional & Public Architecture will be considered in five categories:

Restoration & Renovation
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New Design & Construction – less than 30,000 sq.ft.
New Design & Construction – more than 30,000 sq.ft.
Public Spaces: Parks, Plazas, Gardens, Streetscapes

Corresponding awards will also be given for residential projects.

Judging is by a panel of distinguished design professionals selected by the editors of *Traditional Building* and *Period Homes*.

The deadline for entries is November 20, 2009.

www.palladioawards.com

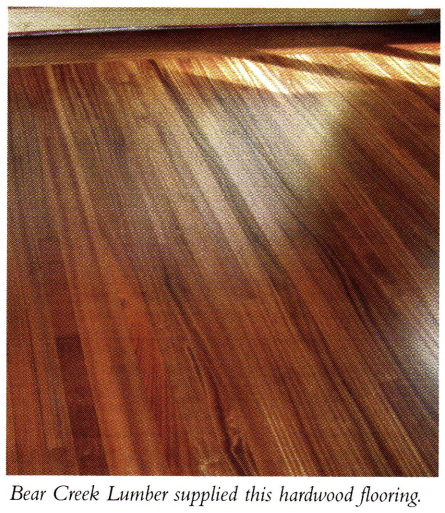
Wood Flooring

To order product information from a company in this sourcelist, go to **www.traditional-building.com/rs** and key in the appropriate reader service number.

Antique Lumber Corp.
617-548-1829; Fax: 617-884-5120
www.antiquelumber.net
Chelsea, MA 02150

Supplier of vintage wood: antique & salvaged timbers & boards; antique wood flooring; random-width & wide-board flooring.

Key in No. 1457



Bear Creek Lumber supplied this hardwood flooring.

Bear Creek Lumber
800-597-7191; Fax: 509-997-2040
www.bearcreeklumber.com
Winthrop, WA 98862

Supplier of high-quality clear-grade lumber siding, decking, paneling, ceilings, custom moldings, timbers & post & beam: sustainable & recycled; western red cedar, Port Orford cedar, Douglas fir, Ipe, cypress, pine, fir, hemlock, jatoba & more.

Key in No. 521

Brandt, Sylvan
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

Manufacturer of salvaged wood flooring, ceiling boards & paneling: wide board, random width & weatherboard (barn siding); chestnut, oak, pine, heart pine, cypress, walnut, hemlock, fir & hickory; doors & hardware.

Key in No. 3950

These various wood products, including antique oak flooring, chinked barnwood walls and hand-hewn fireplace beams were supplied by Carlson's Barnwood.

Carlson's Barnwood Co.
309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238

Supplier of antique barn wood & salvaged materials: planks, beams, dimensional lumber, re-milled flooring & architectural antiques; pine, oak, heart pine & mixed species; salvaged doors, windows & shutters; antique lighting & art glass; hardware.

Key in No. 2744

Resawn longleaf yellow heart pine from Sylvan Brandt comes in widths of 3 to 5 in. and lengths of 5 to 16 ft.

Chestnut Specialists manufactured this flooring, which is a combination of re-milled chestnut, red and white oak.

Chestnut Specialists, Inc.
860-283-4209; Fax: Same as phone
www.chestnutspec.com
Plymouth, CT 06782

Manufacturer of antique wood for flooring: chestnut, oak, pine & hemlock; hewn barn beams, weathered siding & sheathing planks.

Call for more information.

Conklin's Authentic Antique Barnwood
570-465-3832; Fax: 570-465-3835
www.conklinsbarnwood.com
Susquehanna, PA 18847

Supplier of reclaimed & resawn antique lumber: flooring in white pine, chestnut, heart pine, antique oak & hemlock; weathered barn wood, hand-hewn beams, pole rafters, used metal roofing & other antique barn materials.

Key in No. 578

Conklin's Authentic Barnwood supplied recycled antique oak for this flooring.

Country Road Associates, Ltd.
845-677-6041; Fax: 845-677-6532
www.countryroadassociates.com
Millbrook, NY 12545

Supplier of reclaimed wood: wide board & random width; chestnut, maple, white oak, white pine, heart pine, cherry, elm & walnut; distributor of reclaimed barn siding, hand-hewn beams, paneling & cabinetry.

Key in No. 7480

Authentic 19th-century reclaimed barn wood from Country Road Associates in pine, hemlock, chestnut and other species can be used as flooring.

WidePineFlooring.com
800-471-8715; No fax
www.widepineflooring.com
West Kingston, RI 02892

Supplier of wood flooring: Eastern White Pine & Southern Long Leaf Heart Pine.

Key in No. 1967

This flooring was supplied by WidePineFlooring.com.

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143 Radcliff Rd. Willow Street PA
P: 617-548-1829
www.antiquelumber.net
info@antiquelumber.net

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WidePineFlooring.com

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www.traditional-building.com

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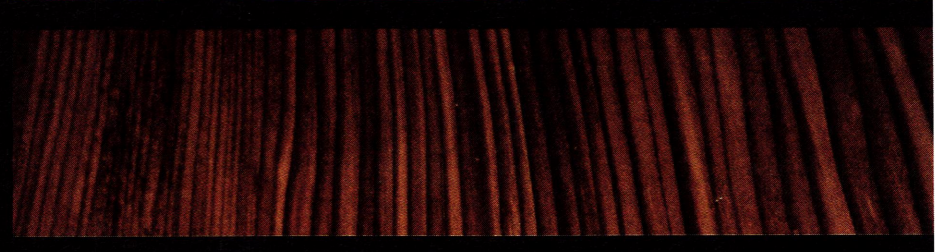

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Weathered Barnsiding
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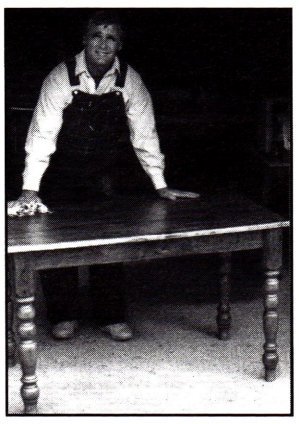

"We're the only makers of 19th Century style furniture to use 19th C. barnwood."

Shown here: FARM TABLE. Farm tables bring to mind families enjoying a bounty of good eating. That's why we have adapted it for contemporary living or traditional settings. This simple, yet uniquely beautiful dining table is 72"L x 36"W x 30"H, and comfortably seats 8.

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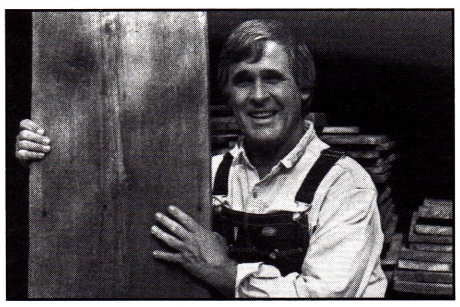

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- Large quantities available.
- Delivery throughout the USA.
- HAND-HEWN BEAMS up to 13" wide, random lengths.

KEY IN NO. 7480

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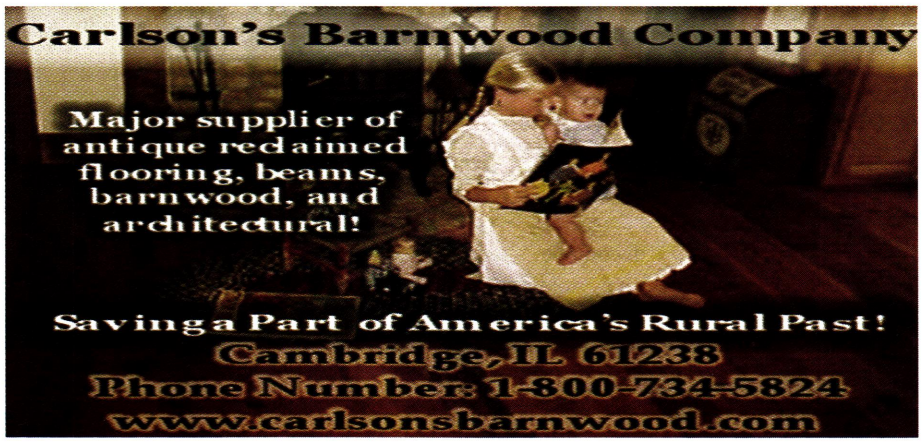


KEY IN NO. 2744

Interior Molded Ornament

To order product information from a company in this sourcelist, go to **www.traditional-building.com/rs** and key in the appropriate reader service number.

A&M Victorian Decorations, Inc.
800-671-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733

Manufacturer of architectural elements: molding, columns, benches, balustrades, wall caps, coping, fountains, planters, pavers, gazebos & more than 70 styles of mantels; gypsum & cast stone; custom designs.

Molded ornament in a variety of styles is offered by A&M Victorian Decorations.

Above View by Tiles, Inc.
414-744-7118; Fax: 414-744-7119
www.aboveview.com
Milwaukee, WI 53221

Supplier of suspended plaster ceiling tile & exotic wall panels: gypsum & other non-combustible aggregates.

Key in No. 1537

Architectural Facades Unlimited
408-846-5350; No fax
www.architecturalfacades.com
Gilroy, CA 95020

Supplier of precast architectural ornament: follies, columns, balustrades, cornices, pavers, mantels & fountains; cement, plaster, modified gypsum, GFRC & GRG; on-site drawings, patterning, moldmaking & casting; 15 standard colors.

This ornamental cast-stone wall mask, model #GWMZ from Architectural Facades Unlimited, is 18 in. tall with a 15 in. base.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.

Key in No. 1088

Appliqués and corbels from Outwater are available in select woods, polyurethane and polymer resin.

Ball Consulting, Ltd.
724-266-1502; Fax: 724-266-1504
www.ball-consulting-ltd.com
Ambridge, PA 15003

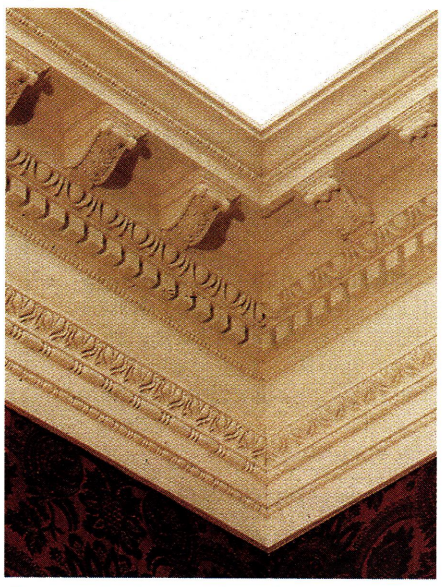
Supplier of moldmaking materials & casting compounds: alginate, latex rubber, polyurethane & silicone for moldmaking; GFRC, gypsum, polymer-modified gypsum, plaster & polyurethane casting compounds; terra-cotta substitutes.

Key in No. 7260

Decorators Supply Corp.
773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

Supplier of period architectural elements: ceiling medallions, mantels, cornices, columns & capitals; plaster of Paris, compo & wood; 14,000 patterns available.

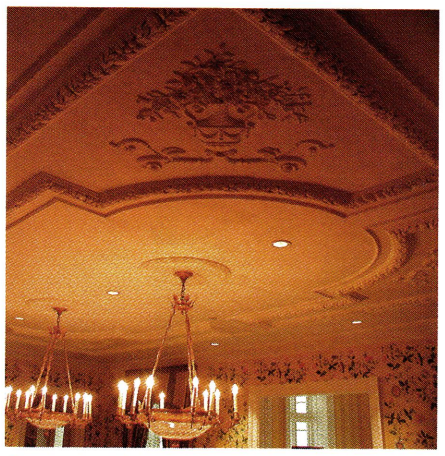
Key in No. 210



Decorators Supply created this multi-layered cornice molding.

Felber Ornamental Plastering Corp.
800-392-6896; Fax: 610-275-6636
www.felber.net
Norristown, PA 19404

Supplier of interior molded ornament: capitals, cornices, friezes, niches, keystones, rosettes, coffers, domes & medallions; custom mantels; plaster, gypsum & GRG; sculptors, model makers & casters on staff; stock & custom.



Felber supplied the ornamental moldings for the ceiling of this grand room.

Fischer & Jirouch Co.
216-361-3840; Fax: 216-361-0650
www.fischerandjirouch.com
Cleveland, OH 44103

Manufacturer of handcrafted plaster moldings: columns, capitals, ceiling medallions & fireplace mantels; interior & exterior ornament.

Key in No. 1960

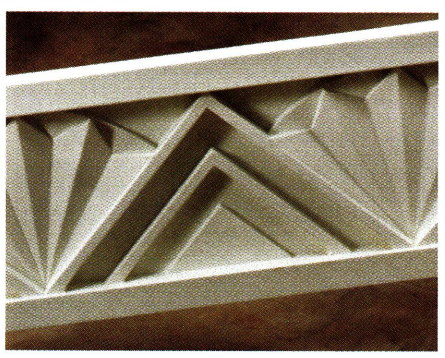
Fischer & Jirouch fabricated this traditionally styled cornice molding.

Flex Moulding, Inc.
800-307-3357; Fax: 201-487-6637
www.flexiblemoulding.com
Hackensack, NJ 07601

Supplier of moldings & polymer ornament: ceiling medallions, spot decorations, capitals, simulated wood carvings & more; rigid & flexible polyester; restoration casting; window trim; custom casting & moldmaking capabilities.

Fypon Ltd.
800-446-3040; Fax: 800-446-9373
www.fypon.com
Archbold, OH 43502

Supplier of thousands of decorative millwork & trim elements: variety of architectural styles; crafted of weather-proof materials that are impervious to decay, insect infestation & water damage; long lasting; low maintenance.



Made of lightweight, low-maintenance urethane, this Art Deco molding is one of Fypon's new offerings.

Goodwin Associates
585-248-3320, Fax: 585-387-0153
www.goodwinassociates.com
Rochester, NY 14618

Supplier of architectural products: cornice moldings, columns, capitals, balustrades, door & window surrounds, ceiling medallions, niches, brackets, corbels, mantels, shutters & more; polyurethane, FRP & hardwood millwork.

Goodwin Associates supplied this faux-finish entryway with decorative gold-leaf molding.

Hyde Park Fine Art of Mouldings
718-706-0504; Fax: 718-706-0507
www.hyde-park.com
Hauppauge, NY 11788

Manufacturer of hand-cast plaster crown, cove & frieze moldings: coffers, domes, ceiling systems, columns, pilasters, ceiling medallions, mantels, niches, brackets, panel moldings, capitals, overdoors & wall & window trim & more.

Decorative cornice molding can be custom fabricated by Hyde Park Fine Art of Mouldings to suit any application.

Imperial Productions & Distribution Inc.
800-399-7585; Fax: 888-244-1083
www.imperialproduction.com
Buffalo, NY 14207

Supplier of architectural elements: columns & capitals in fiberglass, wood, polymer & plaster; load bearing, tapered, smooth & fluted & square tapered; moldings & carvings; balusters, domes, mantels & medallions; tin ceilings.

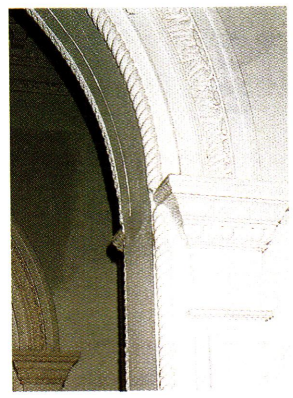
Key in No. 1407

Towne House Restorations
718-497-9200; Fax: 718-497-3556
www.townehouserestorations.com
Brooklyn, NY 11206

Manufacturer of molded ornament: columns, capitals, cornices, balustrades, sculpture & more; cast stone & GFRC; pattern restoration, color matching, field molds, field surveys, shop drawings & engineering; terra-cotta restoration.

Warner Bros. Studio Facilities
818-954-3000; Fax: 818-954-7829
www.wbsf.com
Burbank, CA 91522

Custom fabricator of architectural ornament & murals: balustrades, columns, capitals & moldings in fiberglass & plaster; fine-art reproduction, restoration & trompe l'oeil; interior & exterior decoration.



Combination hardwood moldings from White River Hardwoods-Woodworks can be stained, painted or pickled for the appropriate look.

White River Hardwoods-Woodworks
800-558-0119; Fax: 479-444-0406
www.mouldings.com
Fayetteville, AR 72701

Manufacturer of architectural millwork: Mon Reale moldings, authentic hand-carved linden products & adornments for cabinetry & furniture in cherry & maple; capitals; lineals, finials, mantels & range hoods; ceiling medallions.

Key in No. 1099

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KEY IN NO. 7260

Decorative Painting

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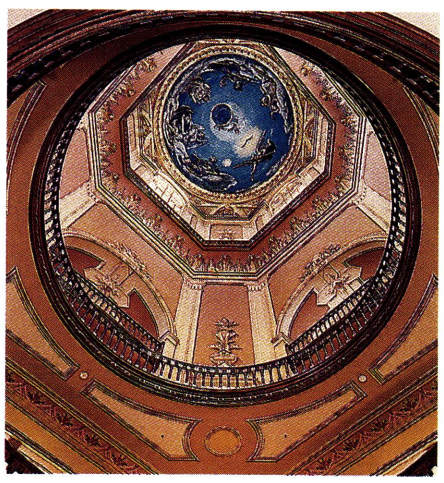
Canning Studios carried out the decorative painting in the Connecticut House of Representatives.

Canning Studios
203-272-9868; Fax: 203-272-9879
www.canning-studios.com
Cheshire, CT 06410

Restorer & designer of decorative finishes, ornamental plaster & wood: historic-paint analysis; plaster consolidation & stabilization; decorative painting, murals, interior & exterior gilding & wood graining; metal & stone cleaning; art glass restoration.
Key in No. 5100



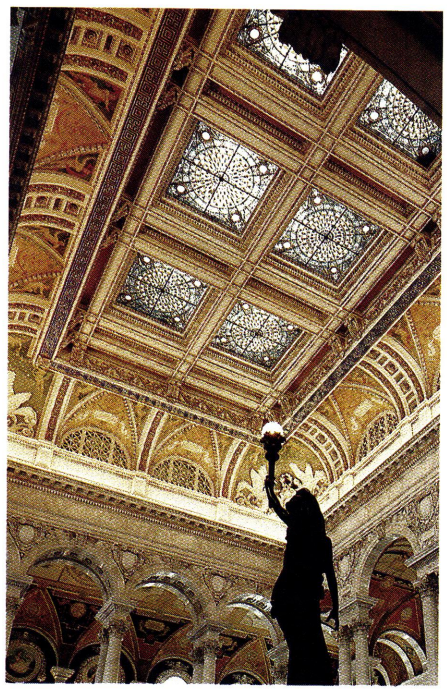
Conrad Schmitt Studios restored the decorative painting in the entrance hall and dome of the Administrative Building at the University of Notre Dame.

Conrad Schmitt Studios, Inc.
800-969-3033; Fax: 262-786-9036
www.conradschmitt.com
New Berlin, WI 53151

Creator, conservator & restorer of decorative painting: stained & art glass; ornamental plasterwork; crystalline etched-glass designs; murals, mosaics & statuary; for public & religious buildings; since 1889.
Key in No. 8040

EverGreene Architectural Arts, Inc.
212-244-2800; Fax: 212-244-6204
www.evergreene.com
New York, NY 10001

Decorative-arts studio: murals, decorative painting, gilding, plaster, wood, metal, stone & mosaics; new design, conservation & restoration; ecclesiastical, institutional, public & commercial projects; offices in NYC & Chicago.
Key in No. 2460



EverGreene Architectural Arts worked on the restoration of the West Main Pavilion of the Library of Congress in Washington, DC.

John Tiedemann, Inc.
877-600-2666; Fax: 201-991-3419
www.johntiedemann.com
North Arlington, NJ 07031

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Key in No. 1765

John Tiedemann used a boom system when restoring the decorative painting at St. Paul's Chapel in New York City.

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www.uhlfeldergoldleaf.com
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Key in No. 810

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www.modellodesigns.com
Chula Vista, CA 91911

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Key in No. 1601

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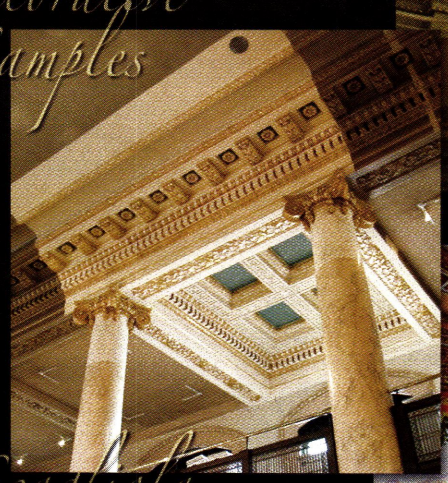

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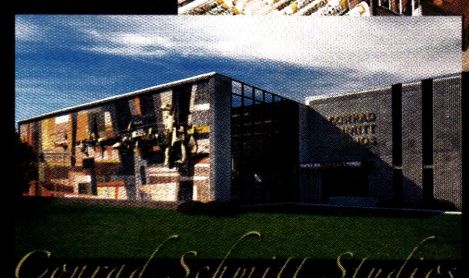
Sculpture



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One of the largest decorative painting and stained glass studios in the country, Conrad Schmitt Studios provides award-winning artwork for churches, theatres, hotels, courthouses and state capitols. With a unified artistic vision, CSS's talented and experienced staff of artists and craftsmen provide a variety of disciplines to be a single source for all of a project's aesthetic needs. Today, as in the past, Conrad Schmitt Studios is dedicated to providing beauty, quality and longevity in every endeavor.

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800-969-3033 ■ www.conradschmitt.com

KEY IN NO. 8040

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Ceramic Tile

To order product information from a company in this sourcelist, go to **www.traditional-building.com/rs** and key in the appropriate reader service number.

American Restoration Tile, Inc.
501-455-1000; Fax: 501-455-1004
www.restorationtile.com
Mabelvale, AR 72103

Custom manufacturer of historical tile: for fireplaces, flooring, kitchens, baths & custom mosaics; restoration & new construction; custom matching of glazed & unglazed tile.

Key in No. 8032

American Restoration Tile manufactured this 1-in. hexagonal, unglazed porcelain flooring tile.

Designs in Tile
530-926-2629; No fax
www.designsintile.com

Designer& fabricator of custom art tile installations & murals: inspired by Victorian & English/American Arts & Crafts styles; coordinating borders & field patterns; interior & exterior applications; subway tile & trim.

This sepia- and cream-colored 6x6-in. tile is one of many Victorian Gothic Revival designs available from Designs in Tile.

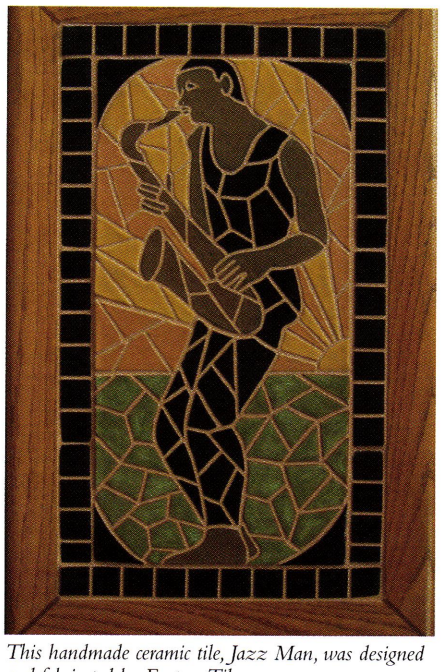
Dutch Delft Tiles by Oudolf Jr.
011-31-314381135;
Fax: 011-31-31481148
www.delfttiles.com
Utrecht, The Netherlands, 3508 AB

Manufacturer of handmade Dutch Delft tile: replicas of tile dating from 16th century; smooth or crackled glaze; antique Delft tile; floor tile.

Key in No. 1808

Feature Tile
831-475-4602; Fax: Same as phone
www.featuretile.com
Soquel, CA 95073

Manufacturer of handmade decorative tile: Arts & Crafts style: fireplaces & backsplashes; custom color choices.



This handmade ceramic tile, Jazz Man, was designed and fabricated by Feature Tile.

Native Tile & Ceramics
310-533-8684; Fax: 310-533-8453
www.nativetile.com
Torrance, CA 90501

Manufacturer of handmade decorative tile: floor inserts, trim, fireplace fronts, murals & tile rugs; Mission, Craftsman & Deco styles; inspired by Batchelder, Malibu & Catalina tile companies; custom designs & glazes.

Native Tile & Ceramics produces handmade decorative tile and specializes in custom designs and glazes.

North Prairie Tileworks
612-871-3421; Fax: 612-871-2331
www.handmadetile.com

Manufacturer of custom tile: mosaics; wall, floor, fireplace, kitchen & bath tile; many colors, shapes & sizes; hand painted & cut; custom color matching & reproductions of antique tile.

This hand-painted tile is available from North Prairie Tileworks.

Tile Art/Subway Ceramics
888-439-8453; Fax: 608-237-7291
www.subwaytile.com
Verona, WI 53593

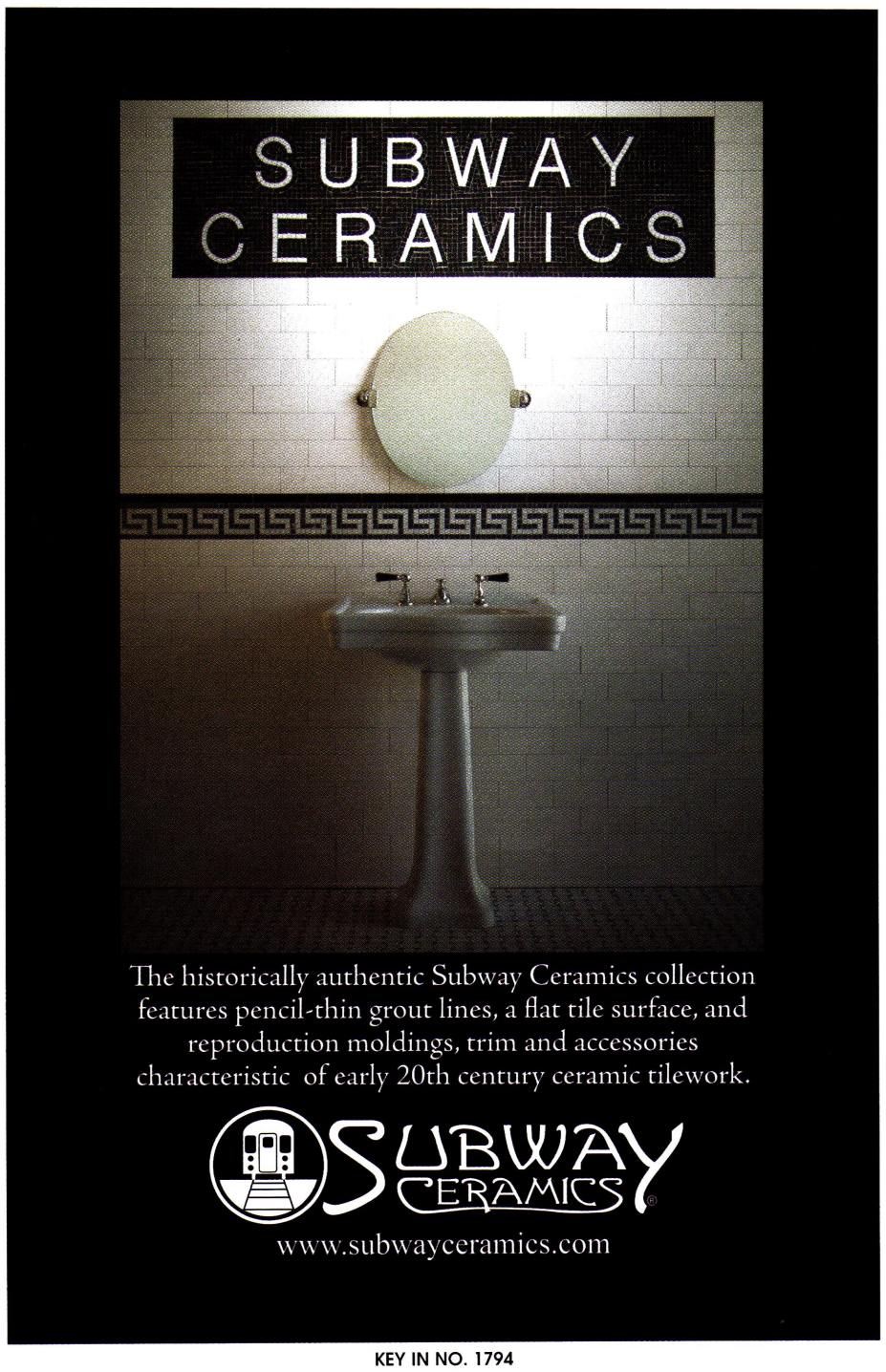
Supplier of historically authentic ceramic tile: field tile, moldings & trim pieces; Victorian style.

Key in No. 1794

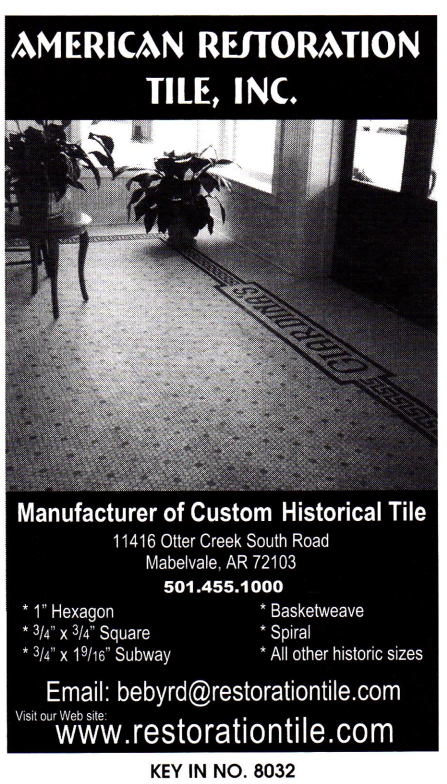
Tile Source, Inc.
843-689-9151; Fax: 843-689-9161
www.tile-source.com
Hilton Head Island, SC 29926

Supplier of genuine encaustic tile, simulated reproductions & Victorian-style wall & fireplace tile: advice on economical restoration of 19th-century ceramic floors for public buildings, courthouses & private homes.

The 36x36-in. Palmerston panel is one of many 19th-century patterns available from Tile Source.



KEY IN NO. 1794



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Venetian Plaster

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Canning Studios
203-272-9868; Fax: 203-272-9879
www.canning-studios.com
Cheshire, CT 06410

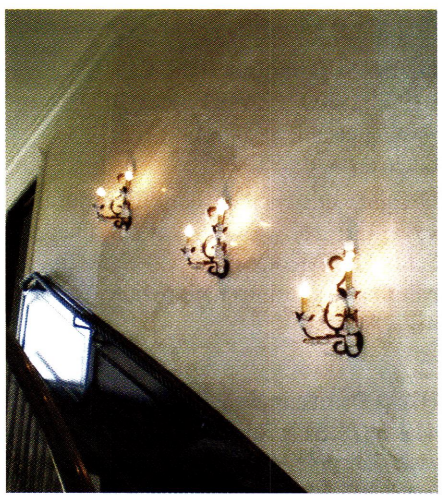
Restorer & designer of decorative finishes, ornamental plaster & wood: historic-paint analysis; plaster consolidation & stabilization; decorative painting, murals, interior & exterior gilding & wood graining; metal & stone cleaning; art glass restoration.

Key in No. 5100

Conrad Schmitt Studios, Inc.
800-969-3033; Fax: 262-786-9036
www.conradschmitt.com
New Berlin, WI 53151

Creator, conservator & restorer of decorative painting: stained & art glass; ornamental plasterwork; crystalline etched-glass designs; murals, mosaics & statuary; for public & religious buildings; since 1889.

Key in No. 8040



Conrad Schmitt Studios worked with Luczak Brothers, Inc. in the application of Venetian plaster to add the illusion of depth and texture to this wall.

EverGreene Architectural Arts created this layered rose pattern in Venetian plaster.

EverGreene Architectural Arts, Inc.
212-244-2800; Fax: 212-244-6204
www.evergreene.com
New York, NY 10001

Decorative-arts studio: murals, decorative painting, gilding, plaster, wood, metal, stone & mosaics; new design, conservation & restoration; ecclesiastical, institutional, public & commercial projects; offices in NYC & Chicago.

Key in No. 2678

Gilders' Studio, Inc., The
301-929-9450; Fax: 301-774-5037
www.gilders.com
Olney, MD 20832

Gilder & decorative painter: interior & exterior work;Venetian plaster; national & international.

John Tiedemann, Inc.
877-600-2666; Fax: 201-991-3419
www.johntiedemann.com
North Arlington, NJ 07031

Restorer of interior elements: interior painting & design, liturgical renderings, decorative granite flooring, faux finishes, murals & frescoes, gilding, art glass, fine art, paint & plaster analysis, historic analysis & testing.

Key in No. 1765

Kremer Pigments, Inc.
800-995-5501; Fax: 212-219-2395
www.kremerpigments.com
New York, NY 10001

Supplier of decorative painting materials: Venetian plaster, faux-finishing products; pigments & binders; lime wash, milk paint & more.

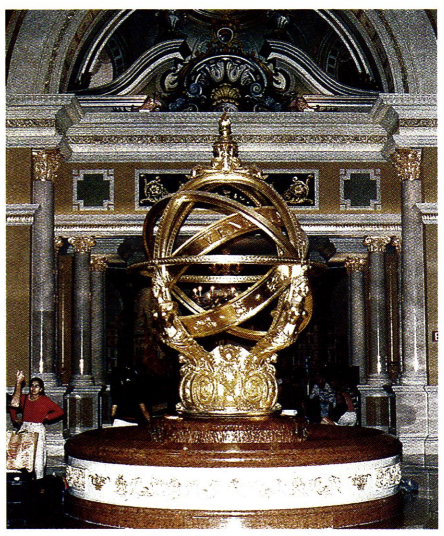
Kolcaustico Venetian plaster from Sepp Leaf Products is available in many colors and an unlimited number of textures and finishes.

Sepp Leaf Products, Inc.
800-971-7377; Fax: 212-725-0308
www.seppleaf.com
New York, NY 10016

Supplier of genuine gold & metal leaf, gilding tools & supplies: leaf in loose, patent & ribbon form; interior & exterior applications;Venetian plaster.

TexSton
818-227-4812; Fax: 818-227-4852
www.texston.com
Canoga Park, CA 91304

Manufacturer & distributor of specialty plasters: colorants, glazes, old-world stuccos, Venetian plaster & more; 600+ colors; trowels, spatulas, brushes & other tools; workshops & consultations.



TexSton furnished the Venetian plaster decoration on the walls of the lobby concourse in the Venetian Hotel in Las Vegas, NV.

10 REASONS

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Ornamental Ceilings & Fans

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Above View by Tiles, Inc.
414-744-7118; Fax: 414-744-7119
www.aboveview.com
Milwaukee, WI 53221

Supplier of suspended plaster ceiling tile & exotic wall panels: gypsum & other non-combustible aggregates.

Key in No. 1537

Above View By Tiles supplied the ornamental plaster ceiling for the historic Matthew Keenan Building in Milwaukee, WI.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.

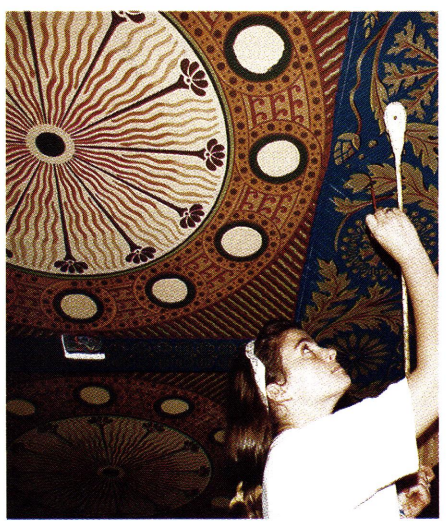
Key in No. 1088

Architectural Products by Outwater offers lightweight ceiling medallions in many historical styles.

Canning Studios
203-272-9868; Fax: 203-272-9879
www.canning-studios.com
Cheshire, CT 06410

Restorer & designer of decorative finishes, ornamental plaster & wood: historic-paint analysis; plaster consolidation & stabilization; decorative painting, murals, interior & exterior gilding & wood graining; metal & stone cleaning; art glass restoration.

Key in No. 5100



An artisan from Canning Studios works on the restoration of this decorative ceiling.

Chelsea Decorative Metal Co.
713-721-9200; Fax: 713-776-8661
www.thetinman.com
Houston, TX 77074

Manufacturer of pressed-tin ceiling & wall panels: tin-plated steel has shiny silver finish, can be painted with oil-based paint; 3-, 6-, 12- & 24-in. patterns ranging from Art Deco to Victorian; easy-to-install 2x4-ft. sheets.

Key in No. 190

The Gothic Gold tin-ceiling pattern from Chelsea Decorative Metal features a hand-painted finish.

Conrad Schmitt Studios, Inc.
800-969-3033; Fax: 262-786-9036
www.conradschmitt.com
New Berlin, WI 53151

Creator, conservator & restorer of decorative painting: stained & art glass; ornamental plasterwork; crystalline etched-glass designs; murals, mosaics & statuary; for public & religious buildings; since 1889.

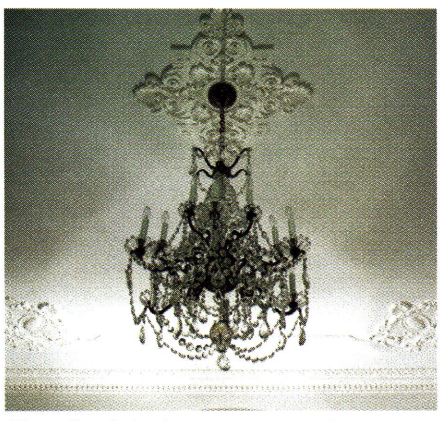
Key in No. 8040

Conrad Schmitt Studios installed new gilded ornamental plaster to a previously bare ceiling at 35 East Wacker Dr., Chicago, IL.

Decorators Supply Corp.
773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

Supplier of period architectural elements: ceiling medallions, mantels, cornices, columns & capitals; plaster of Paris, compo & wood; 14,000 patterns available.

Key in No. 210



This ceiling design incorporates a centerpiece, corner ornament and lineal molding from Decorators Supply.

EverGreene Architectural Arts, Inc.
212-244-2800; Fax: 212-244-6204
www.evergreene.com
New York, NY 10001

Decorative-arts studio: murals, decorative painting, gilding, plaster, wood, metal, stone & mosaics; new design, conservation & restoration; ecclesiastical, institutional, public & commercial projects; offices in NYC & Chicago.

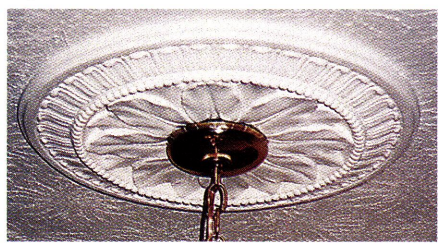
Key in No. 2460

EverGreene Architectural Arts restored the decorative painting in the ceiling at the 1865 Tinker Swiss Cottage in Rockford, IL.

Fischer & Jirouch Co.
216-361-3840; Fax: 216-361-0650
www.fischerandjirouch.com
Cleveland, OH 44103

Manufacturer of handcrafted plaster moldings: columns, capitals, ceiling medallions & fireplace mantels; interior & exterior ornament.

Key in No. 1960



The plaster medallion for this ceiling was manufactured by Fischer & Jirouch Co.

Imperial Productions & Distribution Inc.
800-399-7585; Fax: 888-244-1083
www.imperialproduction.com
Buffalo, NY 14207

Supplier of architectural elements: columns & capitals in fiberglass, wood, polymer & plaster; load bearing, tapered, smooth & fluted & square tapered; moldings & carvings; balusters, domes, mantels & medallions; tin ceilings.

Key in No. 1407

John Tiedemann, Inc.
877-600-2666; Fax: 201-991-3419
www.johntiedemann.com
North Arlington, NJ 07031

Restorer of interior elements: interior painting & design, liturgical renderings, decorative granite flooring, faux finishes, murals & frescoes, gilding, art glass, fine art, paint & plaster analysis, historic analysis & testing.

Key in No. 1765

John Tiedemann restored the painted ceiling at St. Matthew's Church in East Syracuse, NY.

Modello Designs
619-621-5093; Fax: 619-271-1472
www.modellodesigns.com
Chula Vista, CA 91911

Designer of stenciling: education through video series & workshops at San Diego School of Decorative Arts & other fine painting institutions nationwide.

Key in No. 1601

NIKO Contracting Co., Inc.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

Custom fabricator & contractor of sheet metal & roofing: slate, tile & other roofing; storefronts, cornices, cupolas, domes, steeples, snowguards & leader heads; copper, lead-coated copper, zinc & stainless steel; metal ceilings.

Key in No. 861

The restoration of the lobby ceiling of the South Carolina State House by NIKO Contracting included new bronze medallions, cornice and trim.

Steptoe & Wife Antiques Ltd.
416-780-1707; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

Fabricator of architectural metalwork: spiral & straight staircases, railings, gates & grilles; copper, iron, aluminum, steel, brass & bronze fabrication for renovation & restoration projects; gazebos.

Key in No. 470

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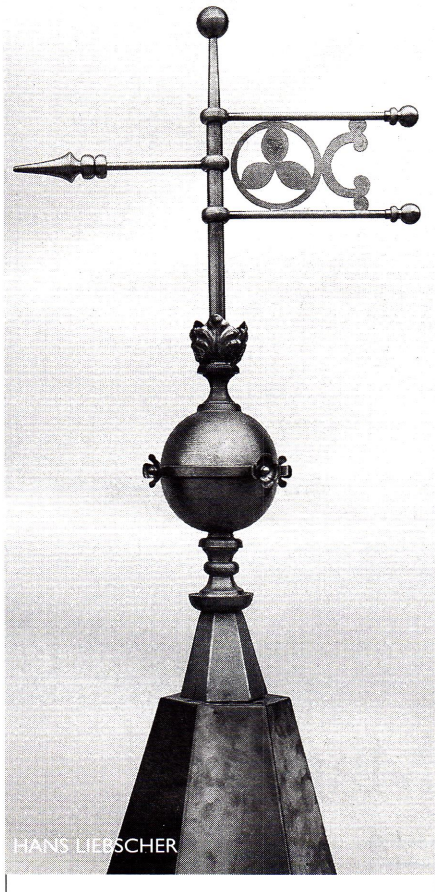

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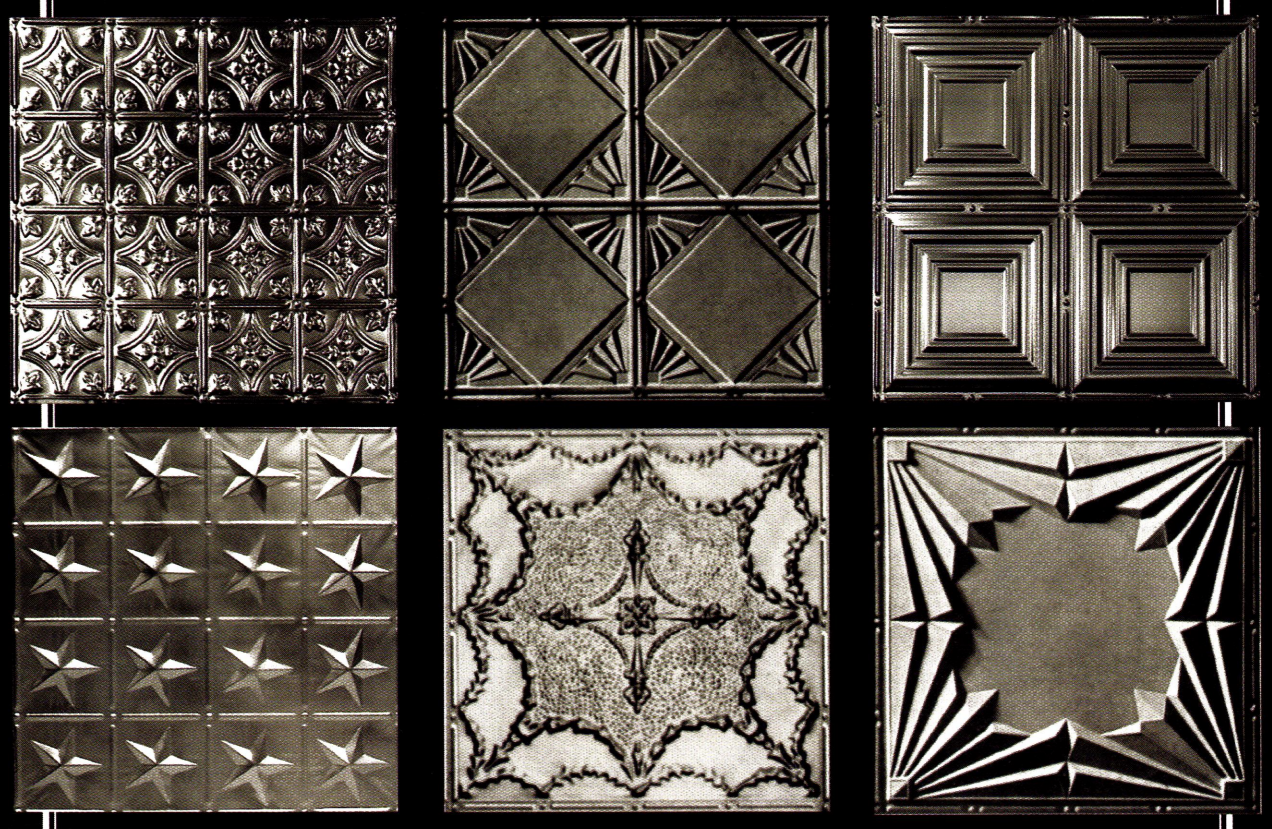

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White River Hardwoods-Woodworks
800-558-0119; Fax: 479-444-0406
www.mouldings.com
Fayetteville, AR 72701

Manufacturer of architectural millwork: Mon Reale moldings, authentic hand-carved linden products & adornments for cabinetry & furniture in cherry & maple; capitals; lineals, finials, mantels & range hoods; ceiling medallions.

Key in No. 1099

Wilbur, Frederick - Woodcarver
434-263-4827; No fax
www.frederickwilbur-woodcarver.com
Lovingston, VA 22949

Wood carver: ecclesiastical elements, Gothic tracery, reredos & wood screens; columns, furniture, mantels, casing/molding, friezes, rosettes, heraldry, signage & doors; all wood species; original designs; reproductions.

Key in No. 1650

Woolen Mill Fan Co.
717-382-4754; No fax
www.architecturalfans.com
New Park, PA 17352

Manufacturer of decorative ceiling fans: historic & new designs; belt-&-pulley models & beltless single-motor units; iron, bronze & aluminum castings.

Key in No. 316

Woolen Mill Fan Co. manufactures decorative ceiling fans with cast-bronze, -iron or -aluminum fittings.

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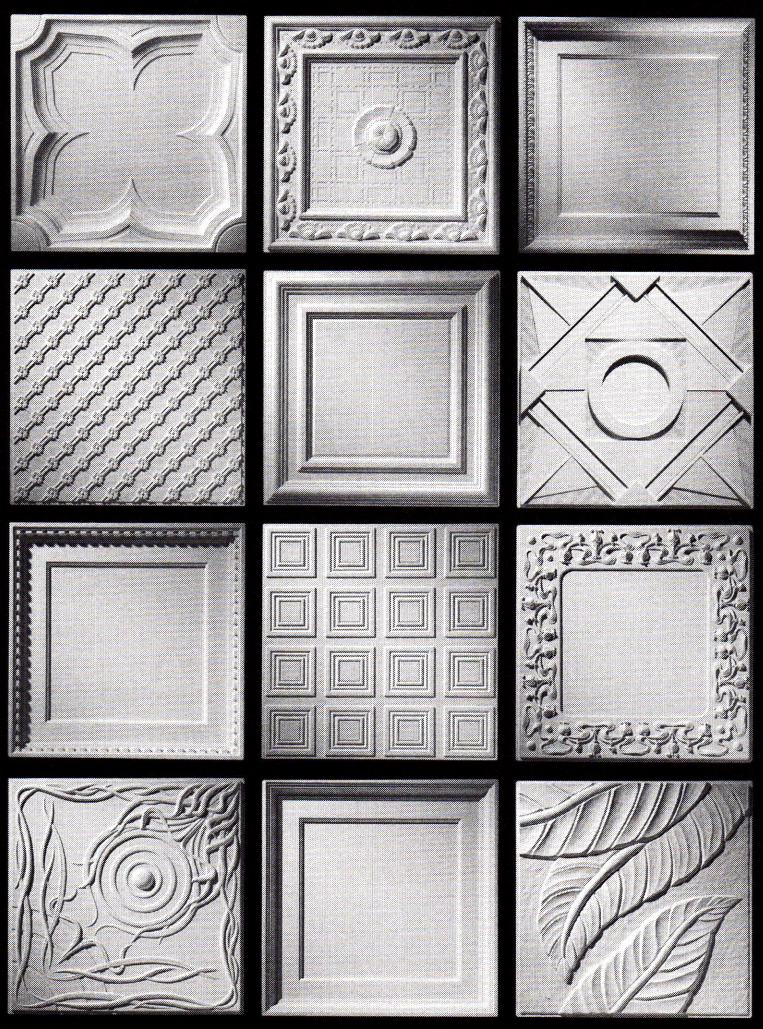

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Choose Workshop/Symposium Only (or APT Member if also registering for the Conference).

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www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.

Key in No. 1088

Authentic Designs
800-844-9416; Fax: 802-394-2422
www.authenticdesigns.com
West Rupert, VT 05776

Manufacturer of historical lighting fixtures: chandeliers, lanterns, sconces & table lamps; brass, copper, terne & Vermont maple; Early American & Colonial; CUL/UL listed for wet & damp locations; library binder $15.

Key in No. 60

Authentic Designs manufactured this three-candle electric lighting fixture.

Ball & Ball Lighting
610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341

Fabricator of historical lighting: chandeliers, sconces, pendants, lanterns & table lamps; Early American & Turn of the Century styles; antique & salvaged originals, new designs, custom work & reproductions; restoration services.

Key in No. 7660

This five-arm chandelier is one of many historic lighting fixtures offered by Ball & Ball.

Cardine Studios
540-439-6460; Fax: 540-439-6462
www.cardinestudios.com
Bealeton, VA 22712

Designer & fabricator of hand-forged metalwork: furnishings, pot racks, lighting, fireplaces, gates, door hardware, straight & curved railings, panels & balusters; conservatories; iron, bronze, copper, aluminum & stainless; national market.

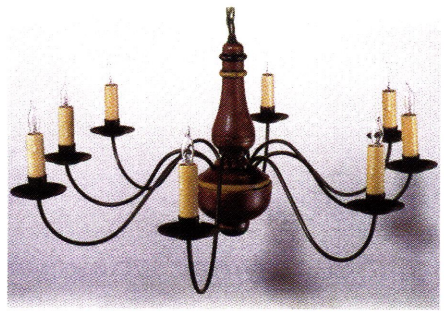
Key in No. 1867

Cardine Studios fabricated this period-style lantern.

Coppersmythe, Josiah R.
508-432-8590; Fax: 508-432-8587
www.jrcoppersmythe.com
Harwich, MA 02645

Supplier of handcrafted Early American & Arts & Crafts reproduction lighting fixtures: lanterns, chandeliers, sconces & post lights; copper, brass, tin, wrought iron & wood; catalog $3.

Call for more information.



This handcrafted wood oval chandelier from Josiah R. Coppersmythe measures 25 in. wide x 14 in. tall.

Deep Landing Workshop
877-778-4042; Fax: 410-778-4070
www.deeplandingworkshop.com
Chestertown, MD 21620

Manufacturer of custom lighting fixtures: chandeliers, sconces, pendants & lanterns; new designs, historic reproductions & custom work; handcrafted in wood, tin, brass or copper; glass, mica or alabaster shades.

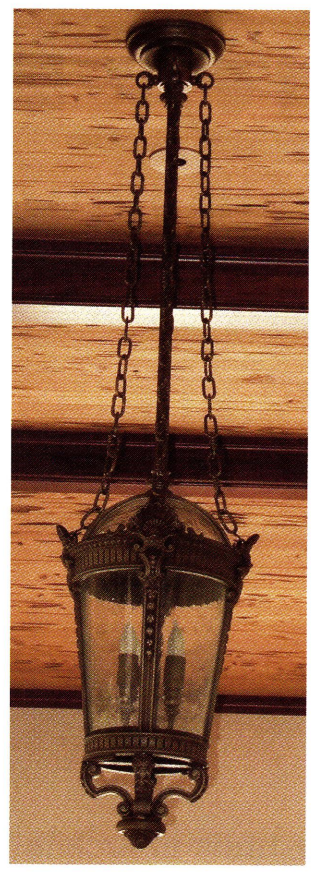
Key in No. 809

This chandelier, model #CH-8000 from Deep Landing, features eight arms with electric candle fixtures.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.

Key in No. 1210

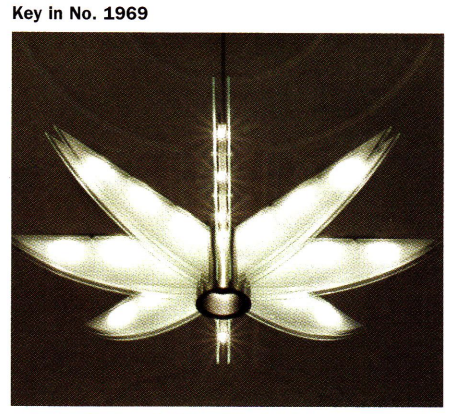


Historical Arts & Casting fabricated this hand-finished bronze pendant lamp.

Lighting Nelson & Garrett Inc.
416-463-0050; Fax: 416-463-9882
106 Birmingham Street
Toronto, ON, Canada M8V 4E6

Manufacturer of lighting fixtures: many sizes, styles & designs.

Key in No. 1969



Lighting Nelson & Garrett designed and constructed this 5 1/2-in.-dia. plate glass and brushed nickel pendant for a multi-functional worship space at Beth Tikva Synagogue in Toronto, Ontario, Canada.

Mills Architectural Lighting
800-268-1526; No fax
www.millslighting.com
Toronto, ON, Canada M4Y 2L7

Custom designer & manufacturer of interior & exterior lighting: historical lighting & restoration; for houses of worship, public institutions & theaters; servicing all of North America & parts of South America.

Key in No. 1416

Mills Architectural Lighting supplied this custom energy-efficient fixture for the Mary Mother of God Church in Toronto, Ontario, Canada.

Period Lighting Fixtures, Inc.
800-828-6990; Fax: 413-664-0312
www.periodlighting.com
Clarksburg, MA 01247

Manufacturer of 250+ handcrafted reproduction 18th- & 19th-century fixtures: wood-turned/metal chandeliers, aged-tin/pewter sconces & lanterns; most licensed by Colonial Williamsburg, historic Deerfield & Old Sturbridge Village.

Key in No. 301

This traditionally styled chandelier was fabricated by the artisans at Period Lighting Fixtures.

Rejuvenation
888-401-1900; Fax: 800-526-7329
www.rejuvenation.com
Portland, OR 97210

Manufacturer of classic American lighting & house parts: more than 500 interior & exterior styles; painted-glass shades; door & window hardware; bathroom accessories, mailboxes & registers; line spans 1870s to 1960s.

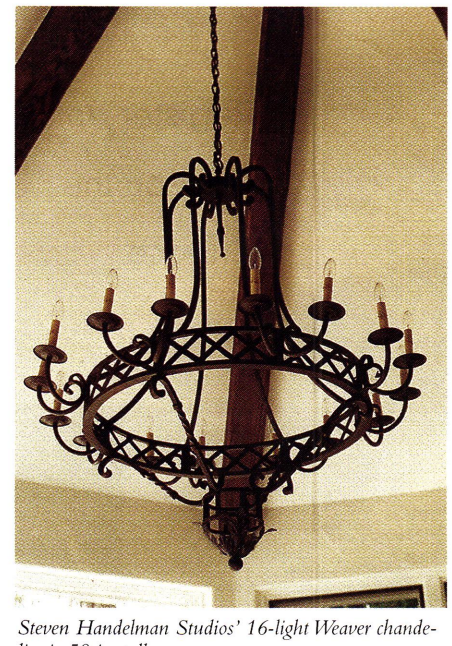
Key in No. 7630

The Chelsea is one of many lighting fixtures available from Rejuvenation.

Steven Handelman Studios
805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

Manufacturer of hand-forged traditional lighting, grilles & fireplace accessories: many types & styles of lighting & grilles; fireplace screens, grates & inserts; historic reproduction & restoration services.

Key in No. 483



Steven Handelman Studios' 16-light Weaver chandelier is 50 in. tall.

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801 North Skinker Boulevard, St.Louis, MO 63130 Phone:(314)863-1414 FAX: (314)863-6702
Email: slaco@slalco.com

St. Louis Antique Lighting fabricated this historic custom eight-arm chandelier with etched-glass shades for a church in Minnesota.

St. Louis Antique Lighting Co.
314-863-1414; Fax: 314-863-6702
www.slalco.com
Saint Louis, MO 63130

Manufacturer & supplier of architectural lighting: all styles; historical reproductions & custom lighting; restoration services; commercial & ecclesiastical projects.
Key in No. 6190

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fences, gates, columns, balustrades, lighting, grilles, furniture, doors & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.
Key in No. 1223

Woolen Mill Fan Co.
717-382-4754; Fax: 717-382-4275
www.architecturalfans.com
New Park, PA 17352

Manufacturer of decorative ceiling fans: historic & new designs; belt-&-pulley models & beltless single-motor units; iron, bronze & aluminum castings.
Key in No. 316

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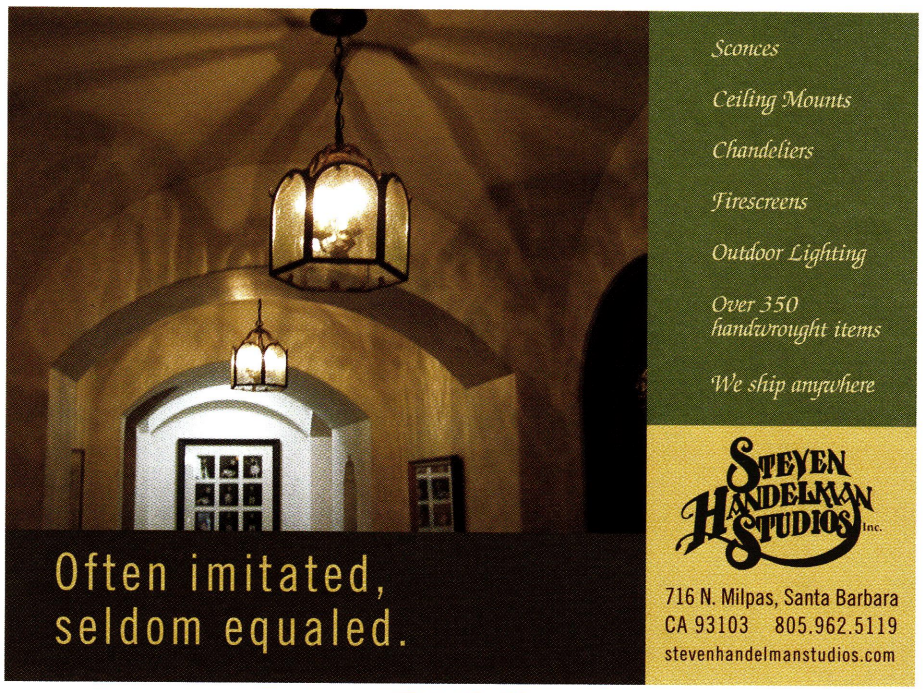

KEY IN NO. 483

KEY IN NO. 1410

I · N · T · B · A · U
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The International Network for Traditional Building, Architecture & Urbanism is a worldwide organization dedicated to the support of traditional building, the maintenance of local character and the creation of better places to live.
www.intbau.org

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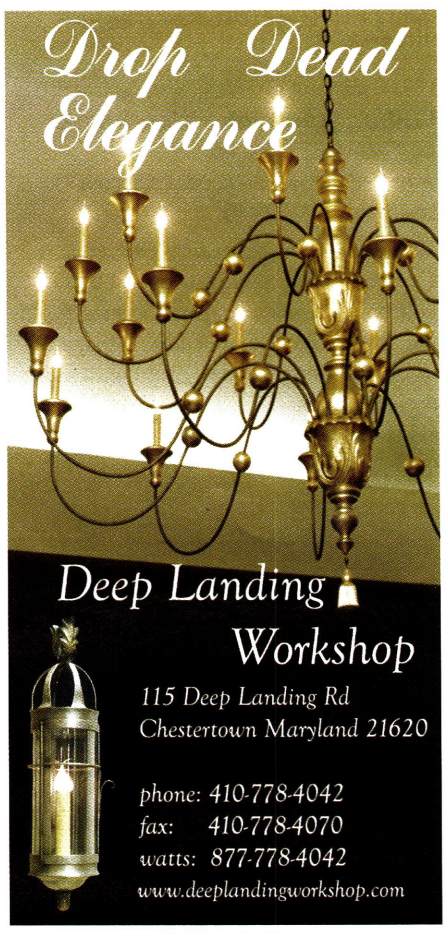
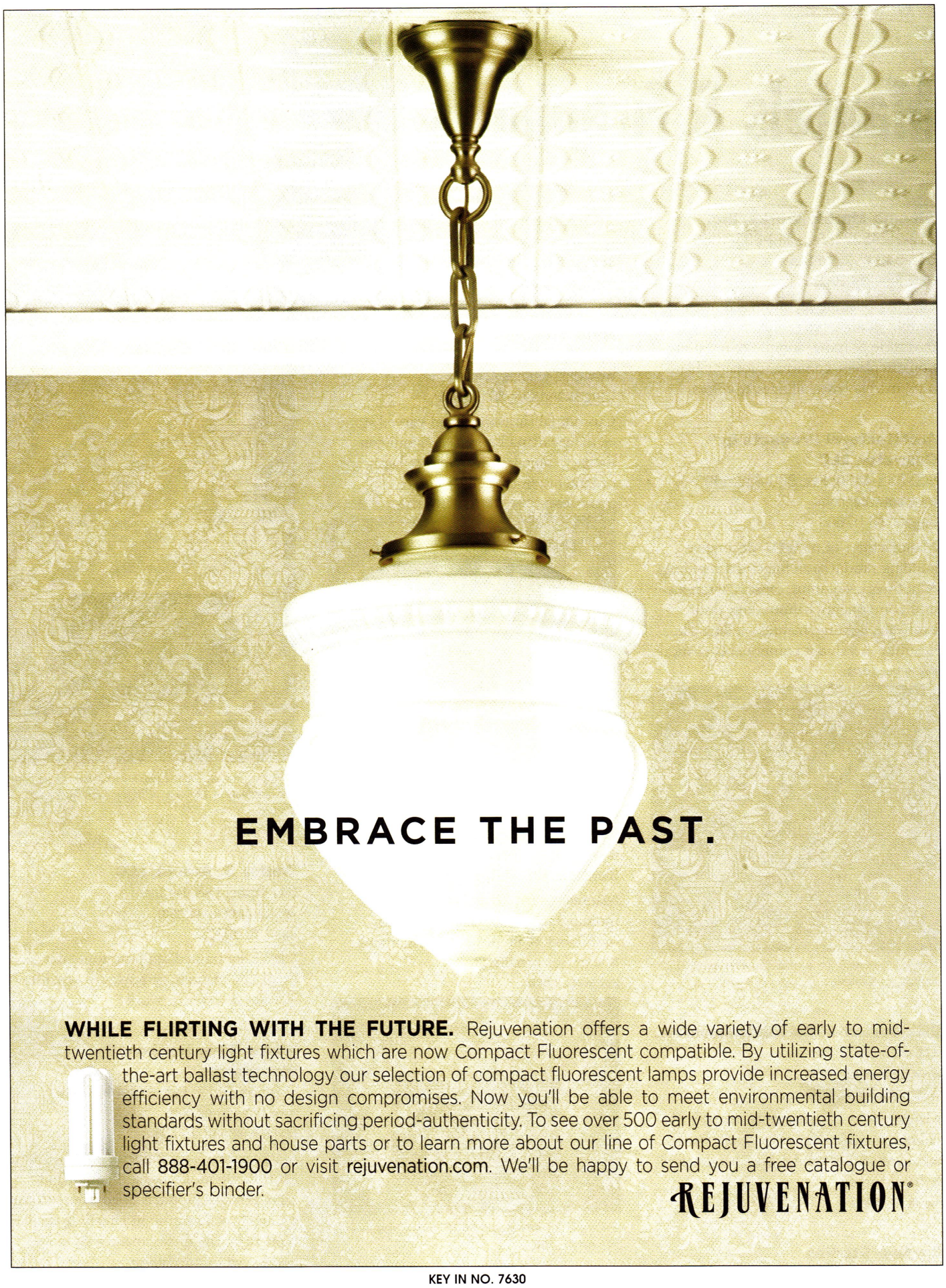
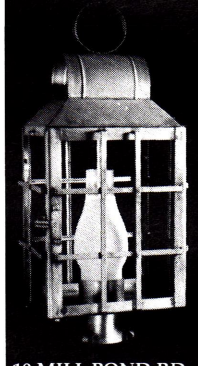


KEY IN NO. 809



KEY IN NO. 7630

Josiah JR Coppersmythe



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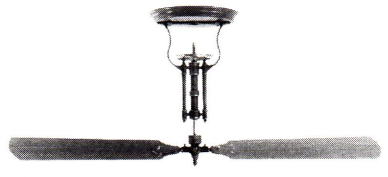

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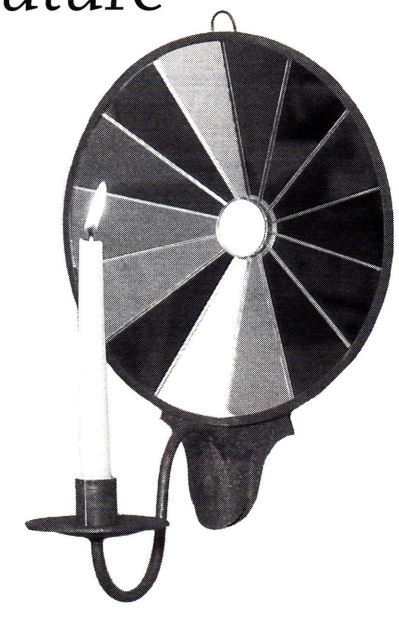

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1-800-828-6990
www.periodlighting.com

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Mantels & Fireplaces

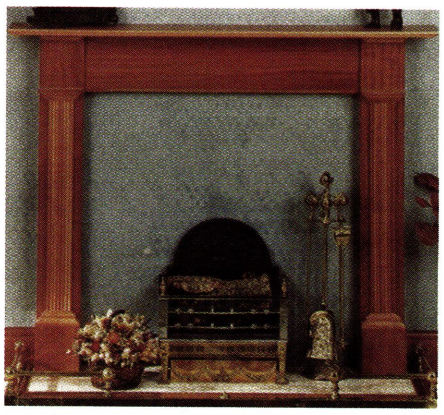
To order product information from a company in this sourcelist, go to **www.traditional-building.com/rs** and key in the appropriate reader service number.

Alcamo Marble Works, Inc.
212-255-5224; Fax: 212-255-4060
541-542 W. 22nd St.
New York, NY 10011

Supplier of stone furnishings & mantels: marble, granite, limestone, slate, onyx, travertine & more; antique & reproduction; fireplaces, columns, mosaic tabletops, marble bases; all sizes & colors.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door hardware, lighting, mantels, ceiling tile, furniture & cabinet components & more.
Key in No. 1088



Fireplace surrounds are available from Architectural Products by Outwater in plaster and oak.

Bill's Custom Metal Fabrications, Inc.
516-333-3562; No fax
www.ironcrafters.com
Westbury, NY 11590

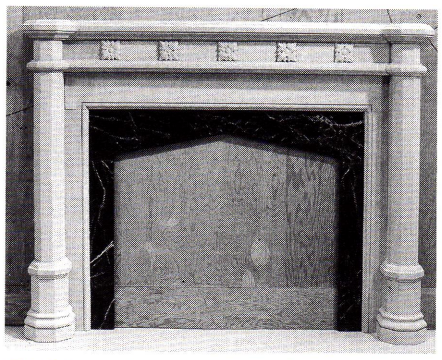
Manufacturer of ornamental metalwork: railings, furniture, fireplace doors, mantels, hardware & candelabras; handcrafted & hand forged.
Key in No. 1270

Cardine Studios
540-439-6460; Fax: 540-439-6462
www.cardinestudios.com
Bealeton, VA 22712

Designer & fabricator of hand-forged metalwork: furnishings, pot racks, lighting, fireplaces, gates, door hardware, straight & curved railings, panels & balusters; conservatories; iron, bronze, copper, aluminum & stainless; national market.
Key in No. 1867

DMS Studios
718-937-5648; Fax: 718-937-2609
www.dms-studios.com
Long Island City, NY 11101

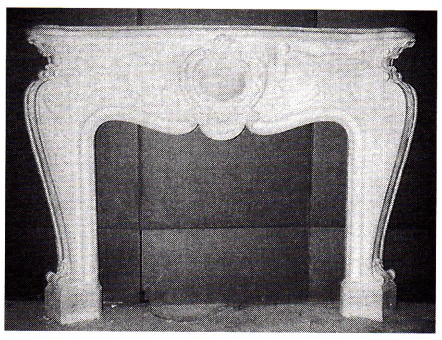
Custom fabricator of hand-carved stone elements: mantels, fireplaces, fountains, statuary, capitals, balustrades & landscape ornaments; historically accurate.



DMS Studios hand carves custom fireplaces in limestone, marble and granite.

Fischer & Jirouch Co.
216-361-3840; Fax: 216-361-0650
www.fischerandjirouch.com
Cleveland, OH 44103

Manufacturer of handcrafted plaster moldings: columns, capitals, ceiling medallions & fireplace mantels; interior & exterior ornament.
Key in No. 1960



Fischer & Jirouch's model #6116 mantel was manufactured in plaster.

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Gardena, CA 90249

Custom fabricator & distributor of limestone products: fireplaces, mantels, fountains, columns, capitals, balustrades, benches, sculpture, planters & more; French limestone floors; reclaimed limestone.

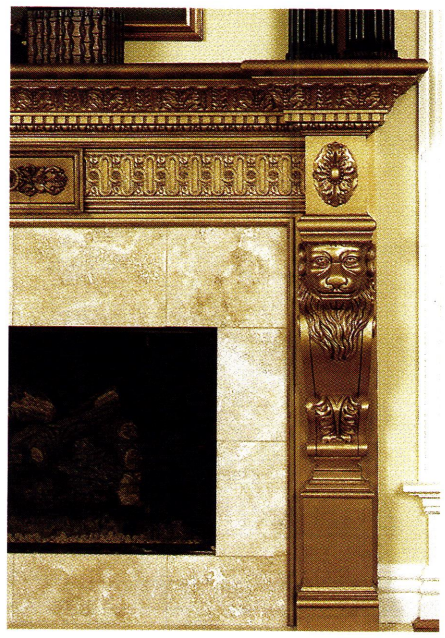
Antique fireplaces from Limestone Concept come from old buildings in Provence or in the Loire Valley of France.

Walter S. Arnold, LLC
847-568-1188; No fax
www.stonecarver.com
Elgin, IL 60120

Classically trained sculptor: fountains, fireplaces, mantels, gargoyles & ornament; interior & exterior work.

White River Hardwoods-Woodworks
800-558-0119; Fax: 479-444-0406
www.mouldings.com
Fayetteville, AR 72701

Manufacturer of architectural millwork: Mon Reale moldings, authentic hand-carved linden products & adornments for cabinetry & furniture in cherry & maple; capitals; lineals, finials, mantels & range hoods; ceiling medallions.
Key in No. 1099



This leonine- and floral-motif mantel is one of many designs available from White River Hardwoods-Woodworks.

Wilbur, Frederick - Woodcarver
434-263-4827; No fax
www.frederickwilbur-woodcarver.com
Lovingston, VA 22949

Wood carver: ecclesiastical elements, Gothic tracery, reredos & wood screens; columns, furniture, mantels, casing/molding, friezes, rosettes, heraldry, signage & doors; all wood species; original designs; reproductions.
Key in No. 1650

Frederick Wilbur – Woodcarver hand carved this decorated custom mantel.

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Allen Architectural Metals, Inc.
800-204-3858; Fax: 256-761-1967
www.allenmetals.com
Talladega, AL 35161

Manufacturer of ornamental metal: street amenities, signage, lighting, columns, building components, doors, cupolas, finials, cresting, architectural elements, canopies, bollards, railings & grilles; variety of alloys & finishes.

Key in No. 1005

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, railings, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.

Key in No. 1088

These wrought-iron components from Architectural Products by Outwater can be used to create metal stairs and railings

Bill's Custom Metal Fabrications
516-333-3562; No fax
www.ironcrafters.com
Westbury, NY 11590

Manufacturer of ornamental metalwork: railings, furniture, fireplace doors, mantels, hardware & candelabras; handcrafted & hand forged.

Key in No. 1270

This custom metal stair railing with a floral motif was designed and fabricated by Bill's Custom Metal Fabrications.

Cardine Studios
540-439-6460; Fax: 540-439-6462
www.cardinestudios.com
Bealeton, VA 22712

Designer & fabricator of hand-forged metalwork: furnishings, pot racks, lighting, fireplaces, gates, door hardware, straight & curved railings, panels & balusters; conservatories; iron, bronze, copper, aluminum & stainless; national market.

Key in No. 1867

Custom designed metal railings are available from Cardine Studios.

Circle Redmont, Inc.
800-358-3888; Fax: 321-259-7237
www.circleredmont.com
Melbourne, FL 32940

Manufacturer of structurally engineered frames: outbuildings, stairs & flooring; aluminum, steel, precast concrete, stainless steel & cast iron; prefabricated & preglazed with glass block, pavers, bullets or composite plank glass.

Key in No. 379

DeAngelis Iron Work, Inc.
888-676-4766; Fax: 508-238-7757
www.deangelisiron.com
South Easton, MA 02375

Custom fabricator & installer of ornamental metalwork: fences, gates, columns, capitals, benches, stairs, railings & more; cast & wrought iron, bronze, brass, aluminum, stainless steel & more; cresting; grilles.

Key in No. 1023

DeAngelis fabricated this swirling stair rail pattern.

Goddard Mfg. Co.
800-536-4341; Fax: 785-689-4303
www.spiral-staircases.com
Logan, KS 67646

Custom fabricator of stairs: spiral & curved; balusters & newels; all wood (mainly pine & oak), steel/wood combinations & all steel; wholesale prices.

Key in No. 4780

Goddard created this custom-designed exterior metal staircase.

Heritage Cast Iron USA
877-855-4766; No fax
www.heritagecastironusa.com
Tulsa, OK 74107

Supplier & distributor of cast-iron gates, fences & railings: six 19th-century-inspired collections; walling systems; posts & accessories; traditional foundry techniques; many items stocked & ready to ship; patterns from original Sun Foundry 1897 catalog.

Key in No. 1968

The Victorian-style railing was designed and fabricated by Heritage Cast Iron USA.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.

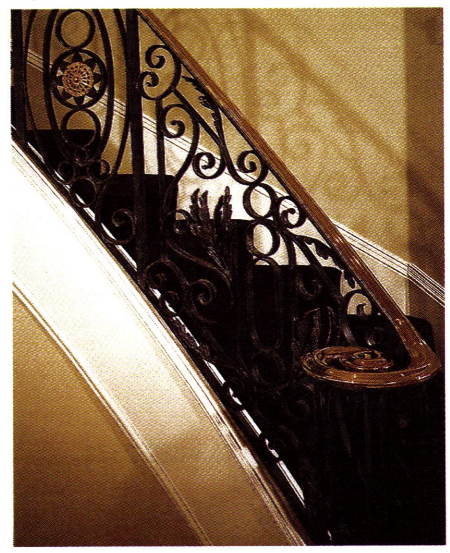
Key in No. 1210

Historical Arts & Casting designed and custom fabricated this decorative stair railing.

NOMMA - National Ornamental & Miscellaneous Metals Assn.
888-516-8585; Fax: 770-288-2006
www.nomma.org
McDonough, GA 30253

Major trade association: membership of more than 1,000 metal craftspeople; goal is to improve levels of professional excellence in metalwork; visit website to find NOMMA members in your area.

Key in No. 5170



A member of NOMMA, a trade association of metalworkers, fabricated this ornamental stair railing.

R. Walsh Gate & Railing
715-442-3102; Fax: 715-442-6002
www.robertwalsh.com
Pepin, WI 54759

Custom fabricator of hand-forged classically inspired ornamental ironwork: fences, grilles, stair railings, gates & more; original artwork, colors, textures, dipped & baked finishes, detailing in gold leaf or bronze, repousse.

Key in No. 898

Schiff Architectural Detail, LLC
617-887-0202; Fax: 617-887-0127
www.schiffarchitecturaldetail.com
Chelsea, MA 02150

Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, interior & exterior railings & grilles; non-ferrous forged work; machine-shop service; rubber molding & pattern work; historical restoration.

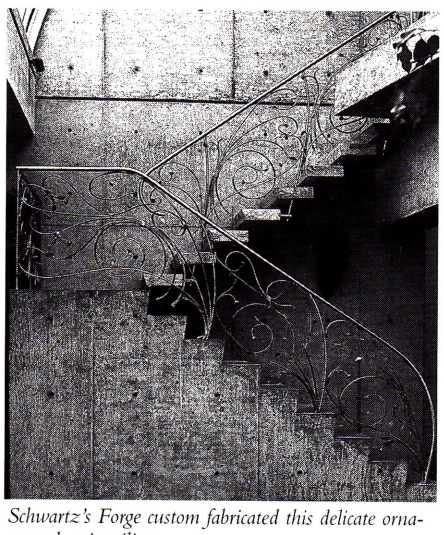
Key in No. 7730

Schiff Architectural Detail specializes in fences, gates and stair railings.

Schwartz's Forge & Metalworks
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fences, grilles & fountains; forged bronze, monel steel & stainless steel; historical restoration.

Key in No. 1218



Schwartz's Forge custom fabricated this delicate ornamental stair railing.

Stairways, Inc.
800-231-0793; Fax: 713-680-2571
www.stairwaysinc.com
Houston, TX 77018

Designer & manufacturer of Victorian-style spiral & straight stairs, stair parts, supplies & kits: steel, brass, stainless steel, wood & more.

Key in No. 4870

Stairways designed and manufactured this 55-ft.-tall spiral metal staircase with a bronze handrail.

Steptoe & Wife Antiques Ltd.
416-780-1707; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

Fabricator of architectural metalwork: spiral & straight staircases, railings, gates & grilles; copper, iron, aluminum, steel, brass & bronze fabrication for renovation & restoration projects; gazebos.

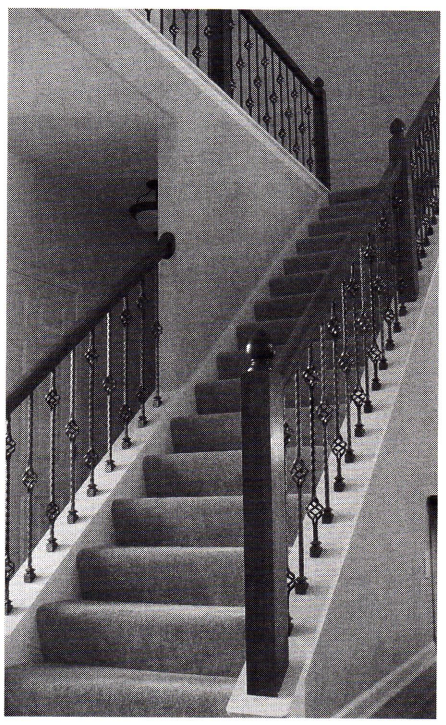
Key in No. 470

The Kensington is one of the historical staircases available from Steptoe & Wife.

The Wagner Companies
888-243-6914; Fax: 414-214-8324
www.wagnercompanies.com
Butler, WI 53007

Supplier of ornamental metalwork: handrail moldings & fittings, posts, balusters, forged components & panels & decorative castings & stampings; ornamental hollow balls & hemispheres; spiral stairs; custom bending for railings.

Key in No. 8035



These elegant wrought-iron balusters were supplied by The Wagner Companies.

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fences, gates, columns, balustrades, lighting, grilles, furniture, doors & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.

Key in No. 1223

This custom-forged, cast-bronze and -iron stair railing was fabricated by Wiemann Ironworks.

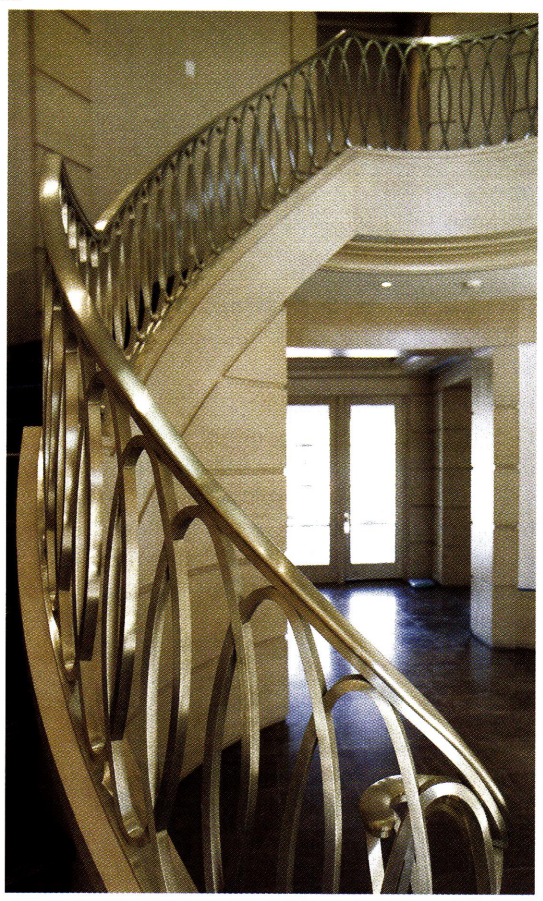
Wylie Metals
800-525-6609; Fax: 905-238-5623
www.wyliemetals.com
Mississauga, ON, Canada L4W1A1

Manufacturer of custom & standard railings: all metals; commercial & institutional projects.

Key in No. 1577

Wylie Metals fabricated these custom metal railings for the Gatesworth assisted-living building in St. Louis, MO.

METAL MASTERS



DeAngelis IRON WORK INC.
305 Depot Street ▪ P.O. Box 350
South Easton, Massachusetts 02375
(508) 238-4310 ▪ FAX: (508) 238-7757
Outside MA 1-888-ORN-IRON
(1-888-676-4766)

OBJECTIVE: Supply and install new nickel silver railing system to match design as pictured in home magazine photo supplied by client.
CHALLENGES: Complex stair geometry and requirement that all fasteners be concealed.
SOLUTION: DeAngelis Iron Work, Inc.

"QUALITY CUSTOM ORNAMENTAL FABRICATIONS SINCE 1954"

KEY IN NO. 1023

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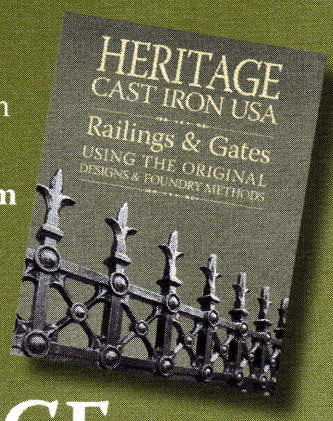

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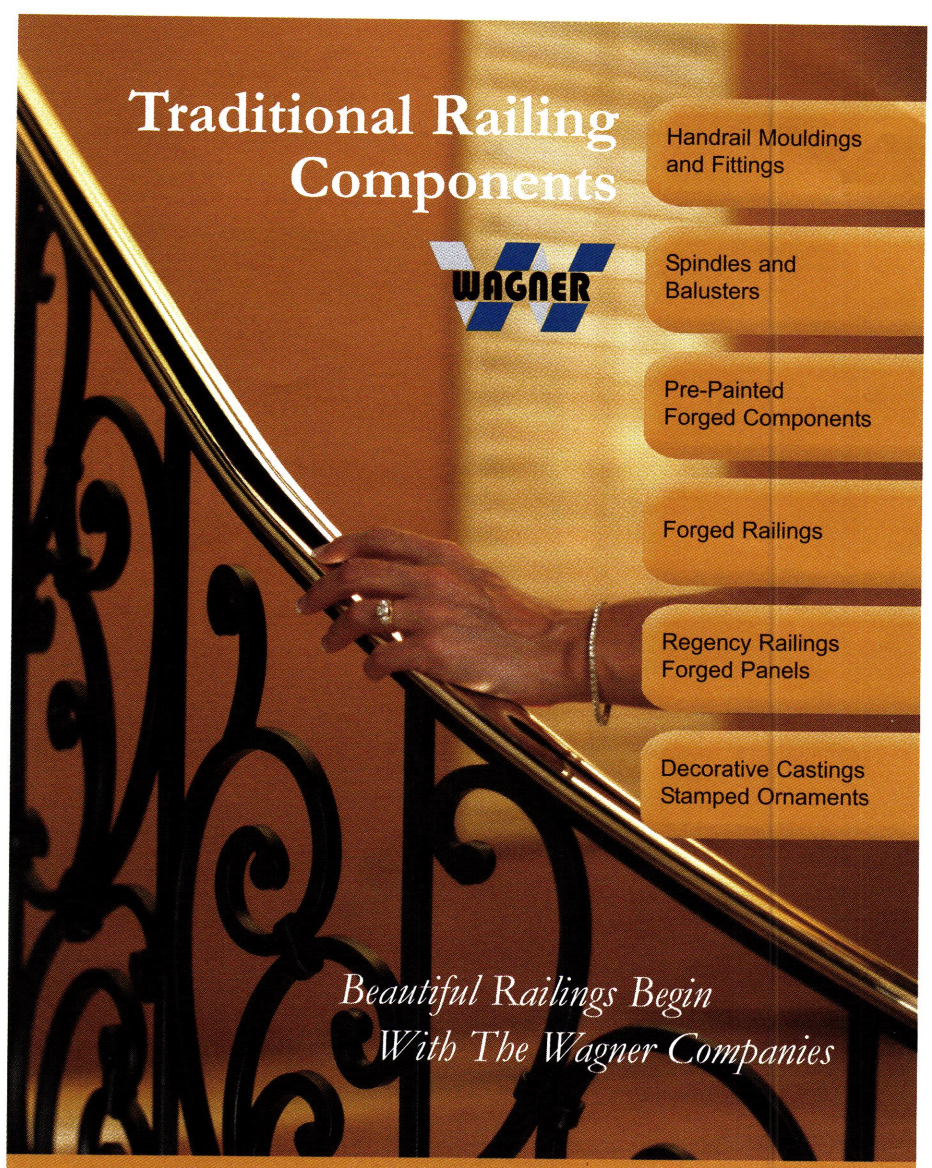
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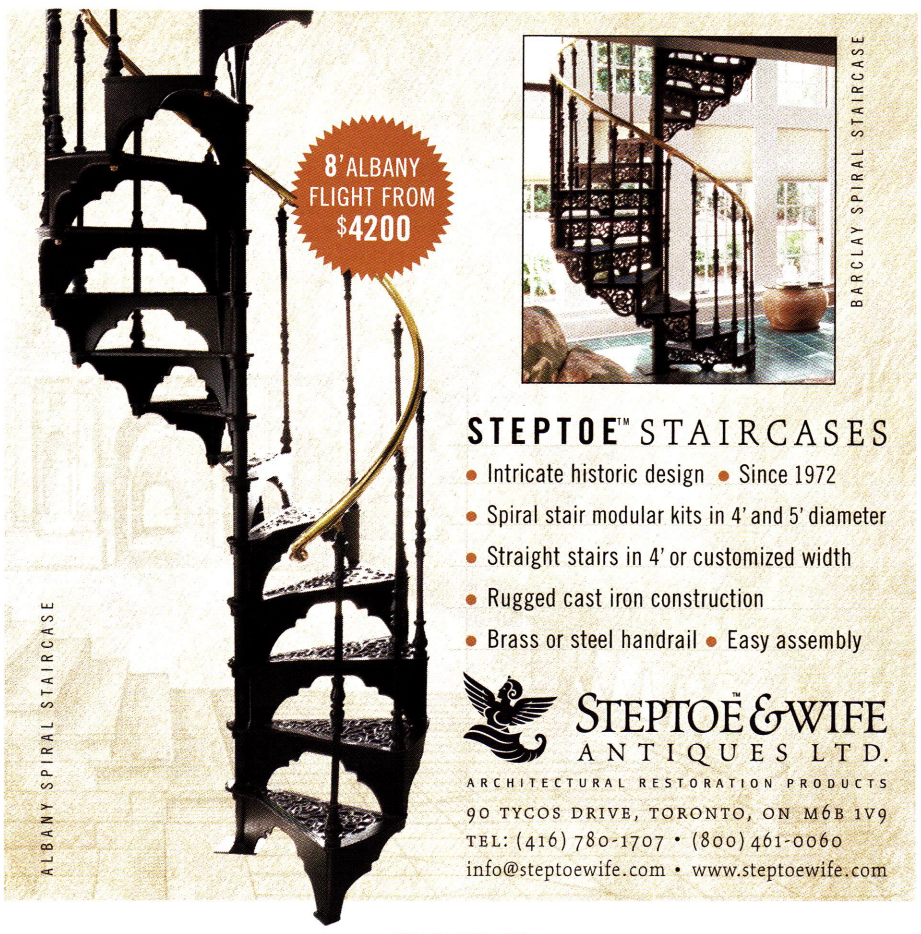

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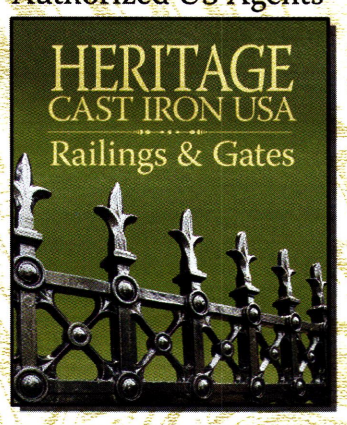

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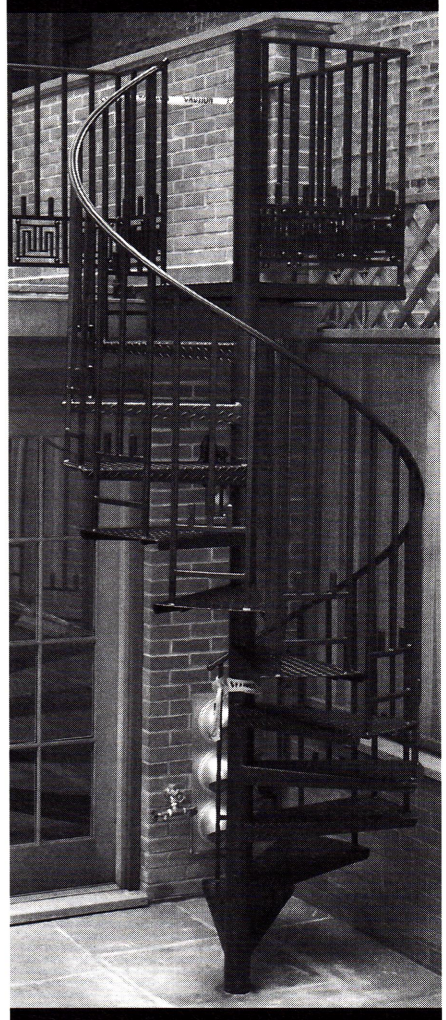

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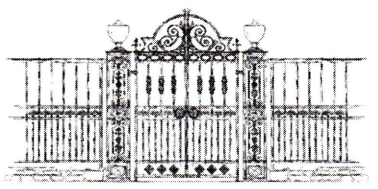

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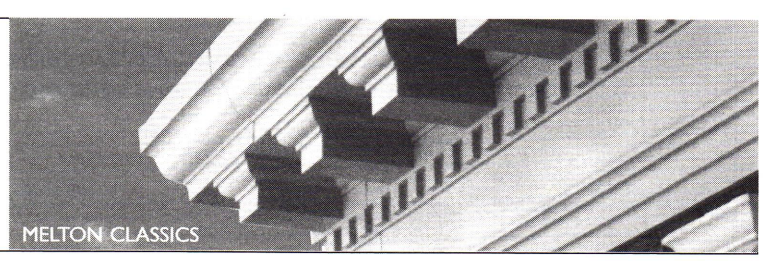

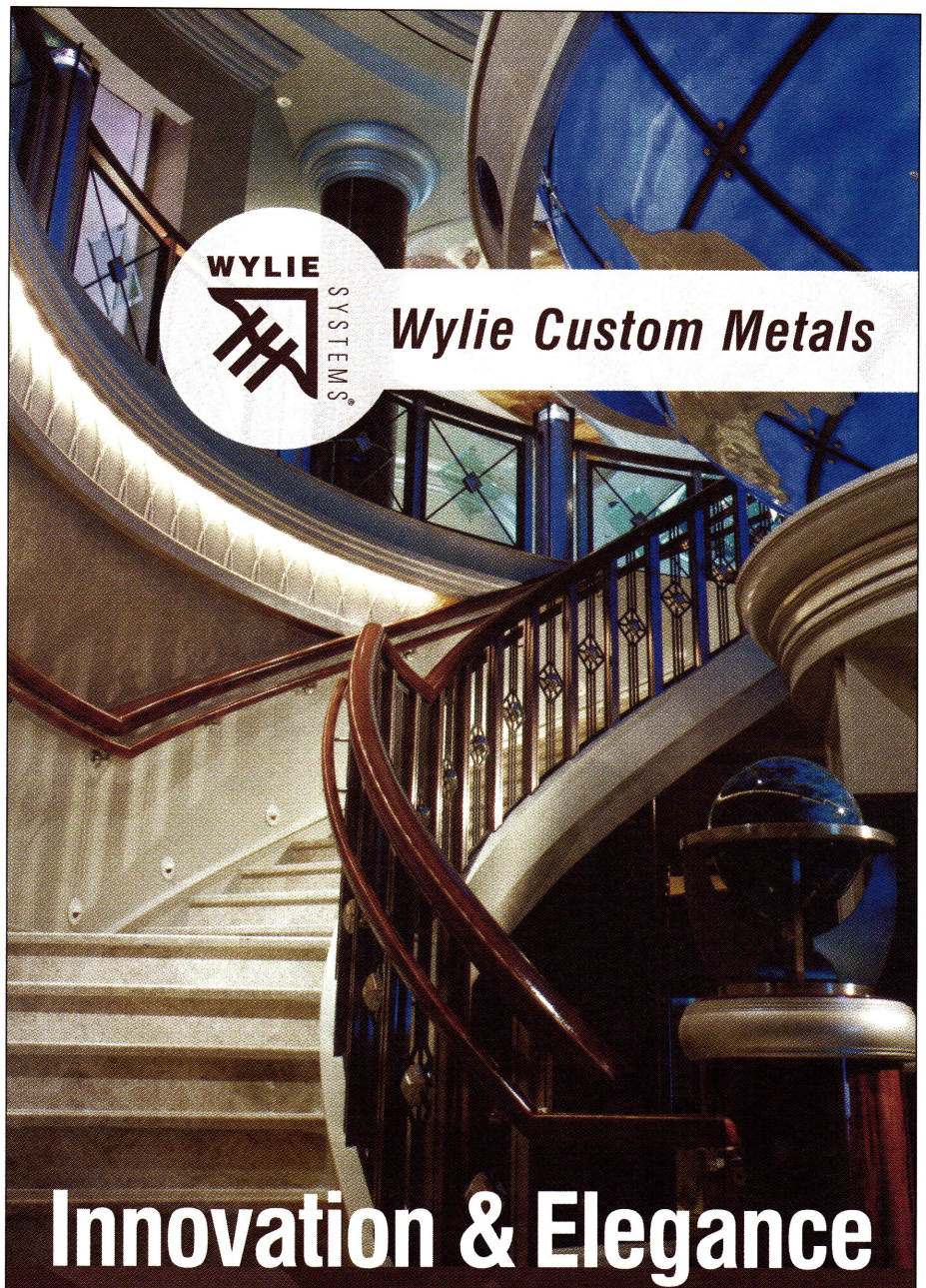

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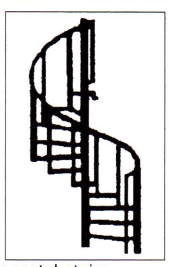

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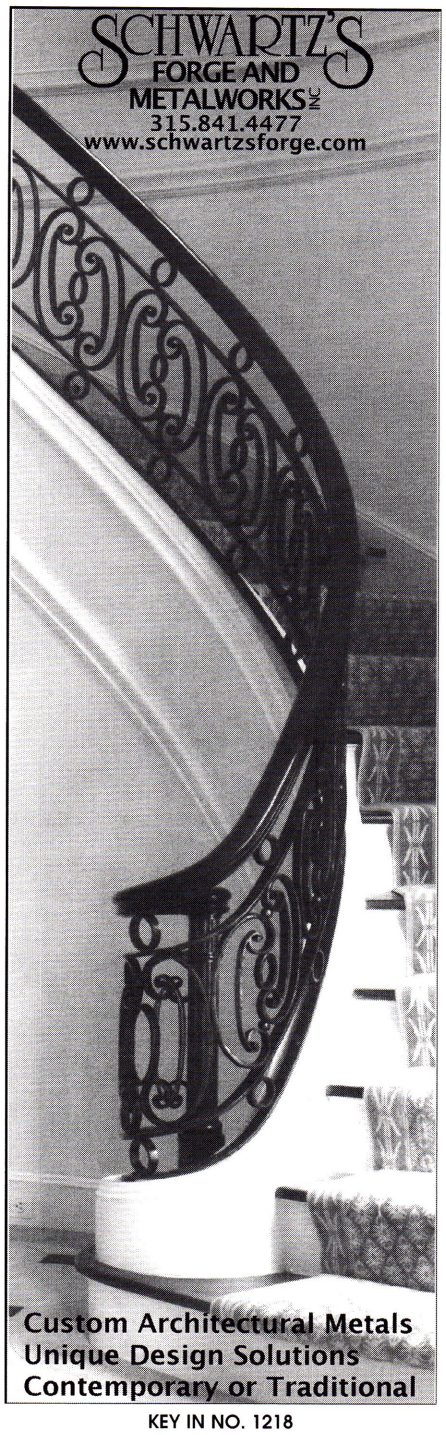

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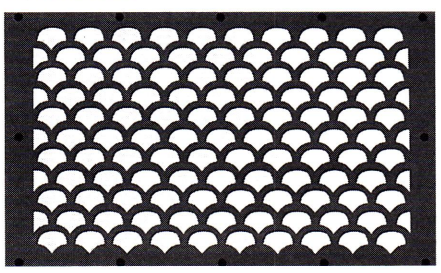

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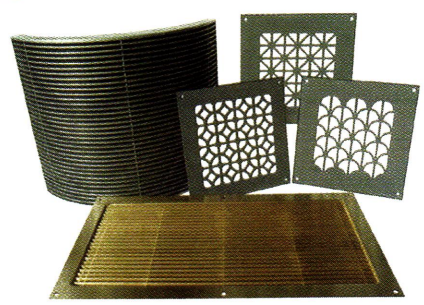

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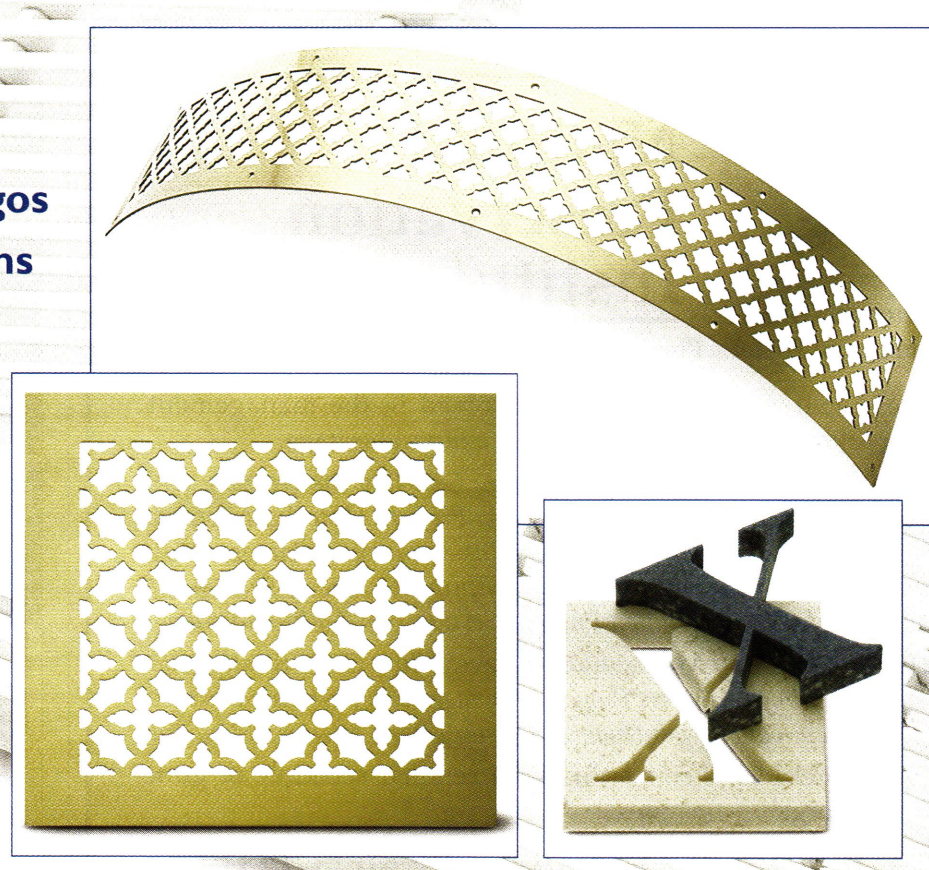

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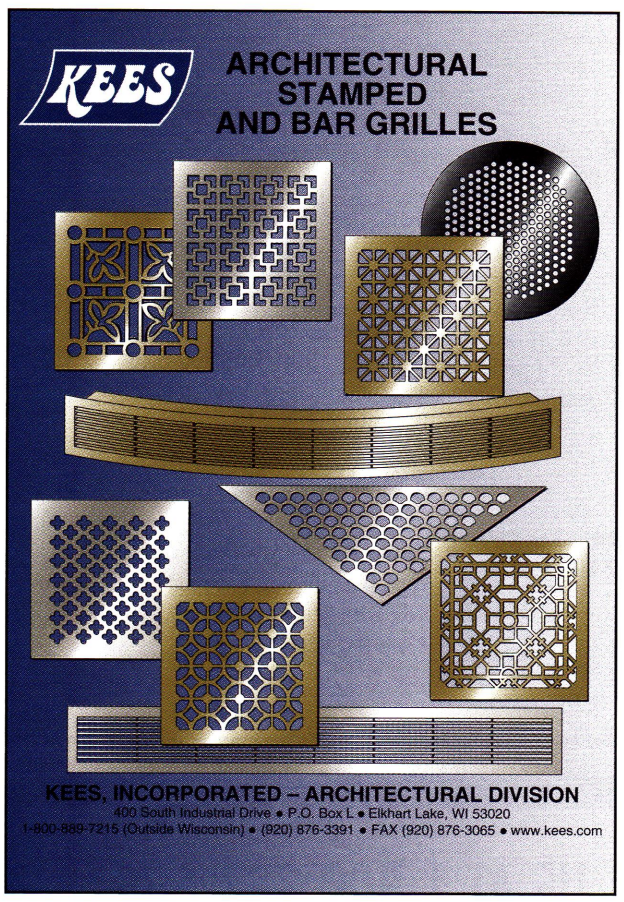

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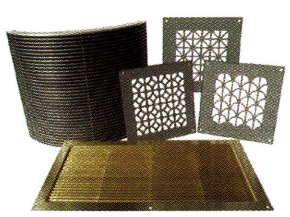
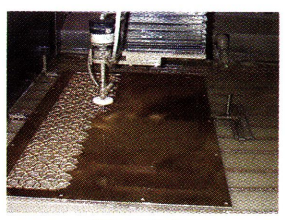
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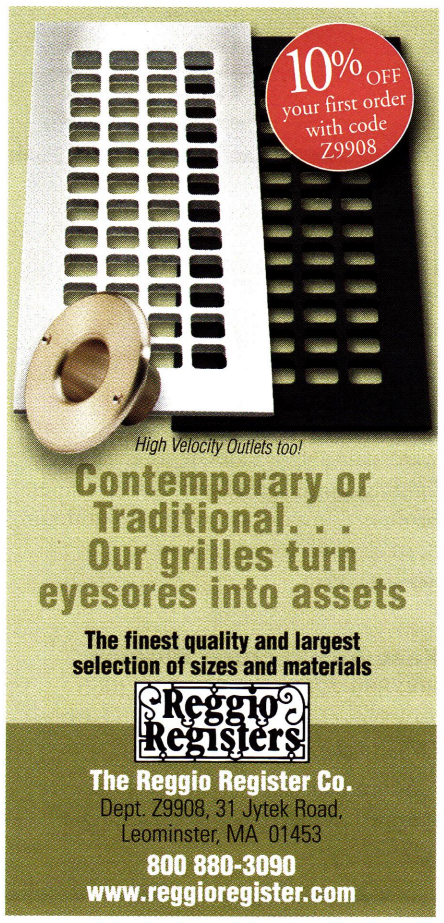

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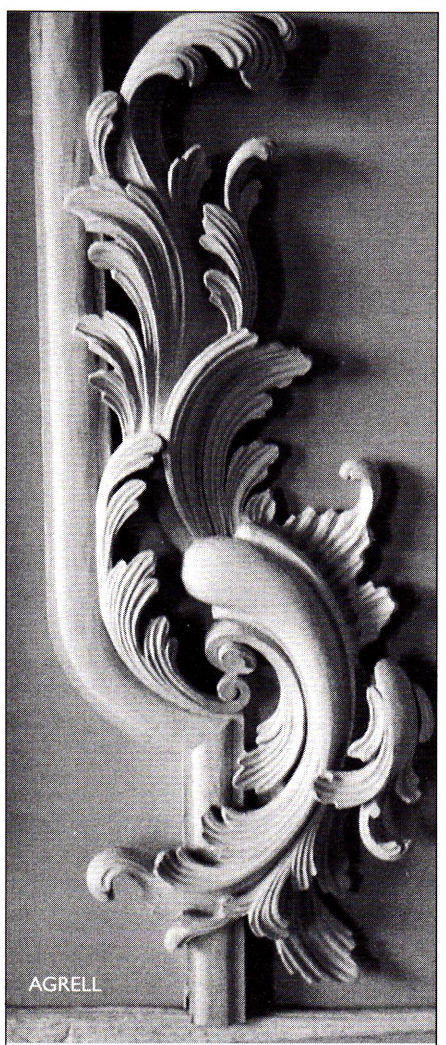

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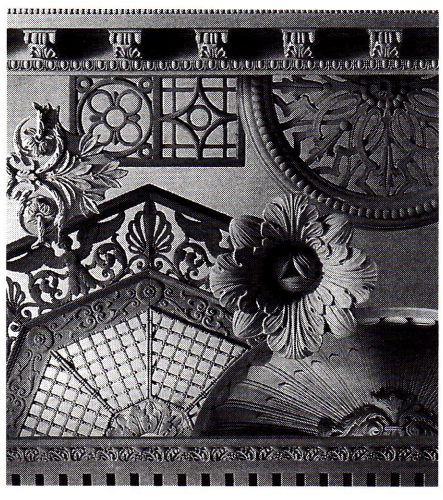

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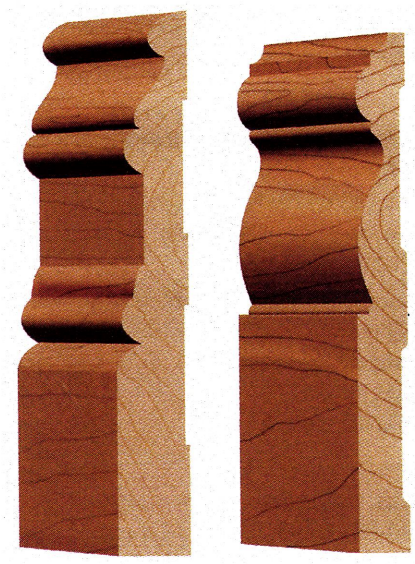

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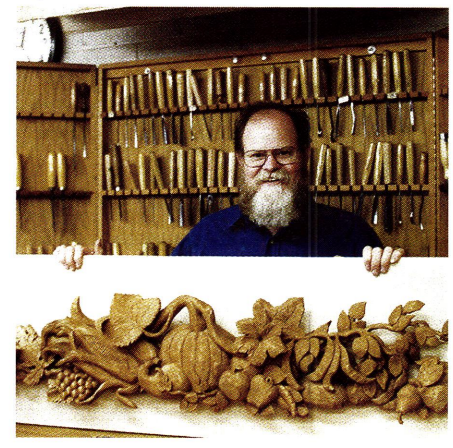

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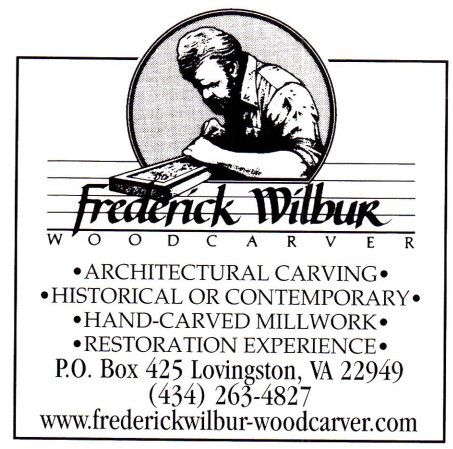

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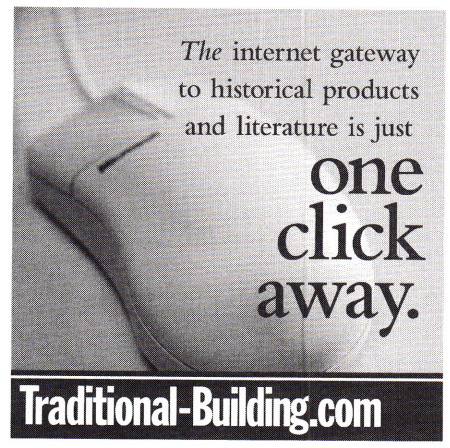

calendar of events

13th Annual International Preservation Trades Workshop (IPTW) & International Trades Education Symposium (ITES), August 25-29, 2009. PTN will partner with the Colorado Mountain College Historic Preservation program to hold its 13th annual workshop in Leadville, CO, alongside the 3rd ITES event. Symposium sessions and hands-on workshops focusing on preservation techniques will be held at the historic Hayden Ranch, a high country ranch that operated from 1872-1947. For more information, visit www.iptw.org/iptw09-home.htm.

ICA&CA Berlin & Potsdam Travel Program, September 10-16, 2009. The ICA&CA will lead a tour through Berlin and Potsdam, Germany, visiting sites that were inaccessible before the reunification of Germany. Participants will tour Classical, Neoclassical and Rococo architecture built during the 18th and 19th centuries, as well as visit works by Prussia's most influential architect, Karl Friederich Schinkel. For more information, visit www.classicist.org.

American Clay Hands-on Plaster Workshop, September 11, 2009. American Clay, manufacturer of award-winning and eco-friendly interior wall plasters, will conduct a hands-on plaster workshop in its manufacturing facility in Albuquerque, NM. Participants with little or no experience will have the chance to learn and practice the basics, repairs and maintenance techniques of wall plastering, including Venetian finishes. For more information on this and other workshops, visit www.americanclay.com/workshops/NM.html.

ASLA Annual Meeting & Expo, September 18-21, 2009. The American Society of Landscape Architects will hold its annual meeting at the McCormick Place Lakeside Center in Chicago, IL. The expo features the latest products and services available in the landscaping industry. For more information, visit www.asla.org.

Moving Metal: Flow and Form in Conceptual Design, September 26 and October 10, 2009. The Center for Metal Arts is offering two one-day hands-on blacksmith workshops at the farm village of Florida in Orange County, NY. Attendees will have the opportunity to work hot metal at the forge and anvil and to explore the design potential of metals. For more information, call 888-862-9577 or email cma@iceforge.com.

AIA Academy of Architecture for Justice 2009 Conference, October 7-10, 2009. This year's AIA Academy of Architecture for Justice Conference will be held at the Wyndham Chicago hotel in Chicago, IL. The conference, titled "Beyond the Horizon: The Next Generation of Justice," will focus on the future of the justice system and its built environment. For more information, visit www.aia.org/practicing/groups/kc/AIAS075057.

National Preservation Conference, October 13-17, 2009. The National Trust for Historic Preservation will hold its annual conference in Nashville, TN. The conference offers a full range of preservation workshops, field sessions and networking opportunities. This year's theme, "Creating the Future in Harmony with our Pasts," will focus on Nashville's development in sustainable and cultural tourism. For conference updates, visit www.preservationnation.org/resources/training/npc/.

Traditional Building Exhibition & Conference, October 21-24, 2009. The nation's largest event dedicated to historic restoration, renovation, landscapes and streetscapes, as well as historically inspired new construction will be held at the Baltimore Convention Center in Baltimore, MD. The conference includes sessions with professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and the APA. For details on programs and exhibiting, go to www.traditionalbuildingshow.com.

APT Conference, November 2-6, 2009. The Association for Preservation Technology International will host its annual conference at the Millennium Biltmore Hotel in Los Angles, CA. This year's conference, "Preservation in the City without Limits," will feature workshops, symposiums and exhibits, as well as field sessions featuring an afternoon at the Getty Conservation Institute and Pasadena's Arroyo Seco landmarks. For conference updates, visit www.apti.org.

Greenbuild 2009, November 11-13, 2009. The 2009 annual Greenbuild International Conference and Expo will be hosted in Phoenix, AZ. The three-day event will feature LEED workshops, tours of the host city's green buildings and networking opportunities. For more information, visit www.greenbuildexpo.org.

Concrete Décor Show & Decorative Concrete Spring Training, March 16-19, 2010. The Concrete Décor Show & Decorative Concrete Spring Training will be held in Phoenix, AZ. This event includes seminars designed for architects, designers and builders focusing on creative alternatives using decorative concrete for flooring, hardscapes, walls and more. Presentations will include case studies of LEED-certified projects. Many seminars and workshops offer AIA CEUs. For more information, visit www.concretedecorshow.com.

National Building Museum Programs & Exhibits. The National Building Museum in Washington, DC, offers a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs qualify for AIA continuing-education units. Current exhibitions include "Cityscapes Revealed: Highlights from the Collection." The building itself is worth the visit, and 45-minute walk-in tours are offered daily. For details on current programs and a tour schedule, go to www.nbm.org.

Wood-Carving Workshops. Classically trained master wood-carver Dimitrios Klitsas conducts classes in wood carving at his studio in Hampden, MA, for novices as well as professionals looking to take their skills to the highest level. Classes are available for both group and individual instruction. For more details, go to www.klitsas.com or call 413-566-5301.

Preservation Education Programs. Throughout the year, the Preservation Education Institute, a program of Vermont-based Historic Windsor, Inc., offers workshops on various preservation skills, technologies and practice for building and design professionals, property owners and others. This year courses include wood carving, plaster repair, window repair and timber-frame evaluation and repair. For a complete listing of current programs, go to www.preservationworks.org or contact Judy Hayward at 802-674-6752.

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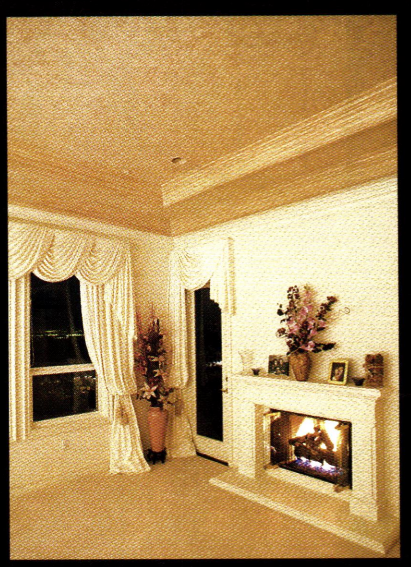

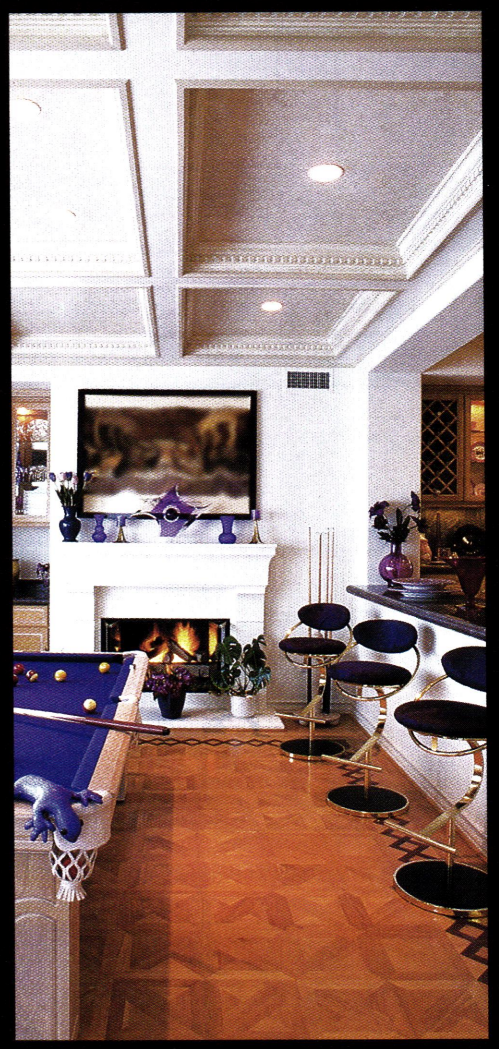

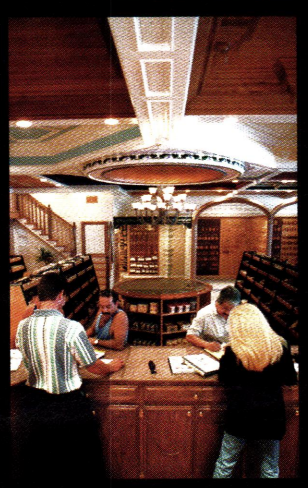

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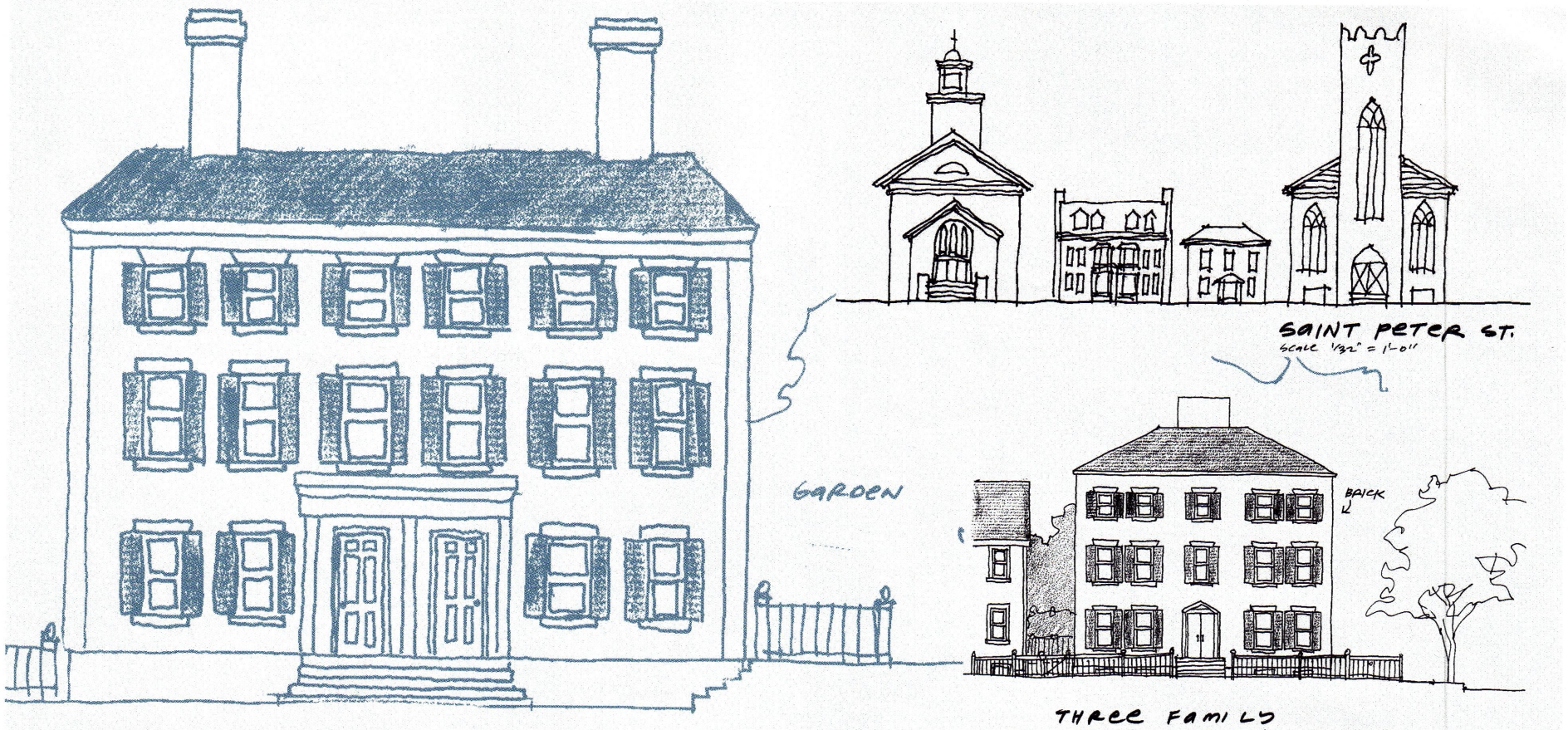

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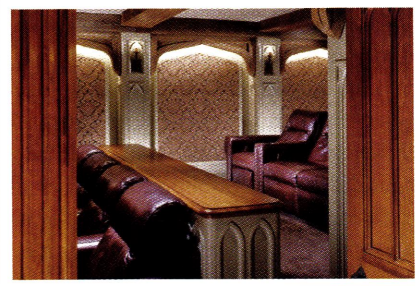

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I · N · T · B · A · U

PATRON: HIS ROYAL HIGHNESS THE PRINCE OF WALES

Classicism Overhead

Edwin Howland Blashfield: Master American Muralist
edited by Mina Rieur Weiner
W.W. Norton/Institute of Classical Architecture & Classical America, New York, NY; 2009
160 pp.; 110 color illustrations; $49.95
ISBN 978-0-393-73281-8

Reviewed by Eve M. Kahn

Edwin Howland Blashfield (1848-1936) never wavered in his commitment to painting Classical scenes inside private and public buildings. While running a small mural studio in New York from the 1880s to the 1930s, he traveled to install his canvases as far afield as Chicago, Atlanta, Detroit and South Dakota. The images glorify Americans, ranging from athletes to Revolutionary War heroes to pioneers of electromagnets, and often portray them as toga-clad ancients.

His sober, reverential allegories have been accused of elitism – that is, at least by contemporary critics who prefer abstract patterns on their drywall, or else ham-fisted protests against obvious social scourges like poverty or racism. Blashfield, however, never wanted to preach, or confuse anyone, or sneer at their lack of erudition.

His artworks, he insisted in an 1892 speech, "dignify and illustrate the history" of their locales, while enobling the masses and boosting tourism. "Good national art is a good national asset" that must "speak to the people – to the man in the street," he declared. But when wall paintings perplex the public, he warned, "there may be an influence nothing short of deplorable" and possibly even "an incitement to violence."

Idealized realism, he believed, was the most communicative, uplifting approach to art. So when Modernist painters took center stage in the 1920s, he did appreciate the art scene's newfound "experiment of effects produced by broken color and the novel manipulation of material." He regarded the rejection of Classical composition and discipline, though, as "oh so misdirected," and advised artists to try "getting back our invaluable baggage, and the heads full of technique and tradition."

Since he stepped so deliberately out of the mainstream around 1920, his work has been largely forgotten. A Blashfield monograph has not appeared since 1937, and that Scribner title was "austere, color-free, and architecturally illiterate," writes Paul Gunther, the president of the Institute of Classical Architecture & Classical America, in the foreword to this important, overdue volume. Since 1968, Classical America (which merged with the ICA in 2002) has been commissioning or reprinting important books about Classical art and architecture, on topics as varied as moldings, brownstones, the U.S. Capitol and Versailles. This is the series' first study of a single artist's oeuvre, and an extraordinarily promising debut. (Future volumes, Gunther reports, will cover the likes of the Vatican and Napoleon-era French design team Percier et Fontaine.)

The book's four essays come from two art historians, Mina Rieur Weiner and Anne E. Samuel, and two conservators, Gillian Britta Randell and Jeff Greene. Weiner and Samuel's somewhat overlapping essays explore how the Brooklyn-born Blashfield studied at MIT for a year or so around 1866 but never graduated. Instead, after inheriting $10,000 from his godfather, he packed off for the atelier of Léon Bonnat in Paris. "Go abroad at once," Blashfield's Boston mentor, the Barbizon-inspired painter William Morris Hunt, had told the young muralist. "There are no schools here."

While learning bold brushstrokes from Bonnat, Blashfield also studied with the passionate historicist painter Jean-Léon Gérôme, and made sketching trips around Europe and the Middle East. (His wife Evangeline's father was the prominent Egyptologist Charles Wilbour, and the young couple followed him to archaeological digs.) Blashfield was modest about his youthful accomplishments – as late as the 1890s, he still described himself as "a very green hand" – but critics were wowed early on by his gladiators, goddesses and cupids. In 1880, the *Daily Evening Transcript* raved about his "wonderful talent in depicting the luxurious life of the Caesarian epoch." *The New York Times* praised his "clever painting" and "most commendable knowledge of archaeology," but found the work sometimes heavy-handed and too derivative of his mentor Gérôme.

Perhaps in response to such critiques of his more plodding, academic tendencies, Blashfield started painting almost surreal juxtapositions of reality and fantasy. His first major mural commission, for architect George B. Post's Manufactures and Liberal Arts Building at the 1893 World's Columbian Exposition in Chicago, was a dreamy quartet of winged metalworkers on a domed backdrop of blue sky and birds in flight. Within a few years of that high-profile success – "the United States on a large scale had recognized art for the first time," he later wrote about the fair – Blashfield was busily juggling the likes of tableaus of musicians and dancers for tycoons' townhouses, robed magistrates and frontier explorers for courthouses, allegorical figures of scholars for the Library of Congress, and industrialists in togas for banks.

Telegraph headphones, an unexpected trace of modernity, crop up in Blashfield's Classical scenery for an Ohio courthouse. Photo: Anne Day

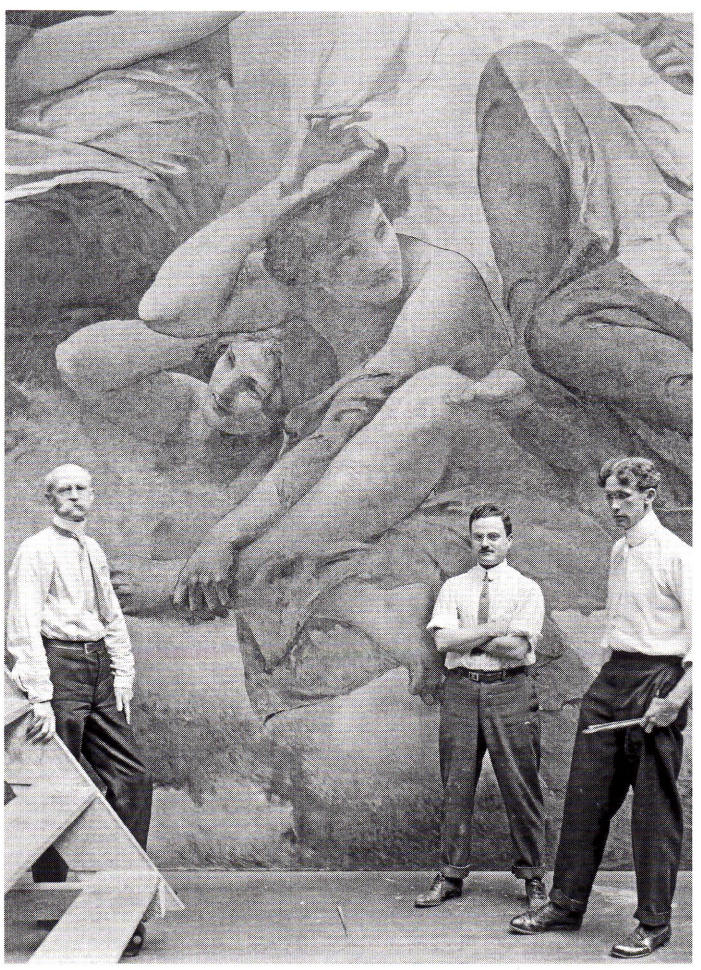
His rather conservative clients asked him to cast local history in a favorable light. The results can now seem politically incorrect – South Dakota's Capitol has put up a false wall to hide Blashfield's scenes of whites trampling benighted Native Americans – or entertainingly over the top: for a public library in Kansas City, Blashfield painted a helmeted female Missouri watching soldiers play trumpets over rolling wheat fields.

A surprising amount of high tech also crops up in these images. A cupid wears telegraph headphones; women in billowing drapery carry steam-powered or electric motors. And the murals themselves resulted from high tech: Blashfield used stereopticons to project sketches onto huge canvases in his studio, and then his assistants clambered around movable stairs to finalize the tracings and paint between the outlines. The sophisticated paint formulas, according to conservator Gillian Britta Randell, included "barium sulphate, calcium carbonate, zinc white," organic red and brown pigments, "lead white, iron oxide yellow, and ultramarine."

All four of this book's authors regard Blashfield as a heroic force for good on America's walls. There's a downside to the hagiography, though. The authors do not evaluate the quality of the varied compositions, and no one delves into the artist's personality or private life. We only learn that he was a generous, hard-working, respected, "meticulous, urbane, disciplined intellectual," who was sometimes distracted from his work by his wife's unspecified illnesses. We also know he collaborated enthusiastically with architects; he believed that the constraints of working within someone else's room designs brought out his best. "Mutuality of effort pushed and perfected," he wrote in a 1913 essay, leads to "the highest individuality of expression in decoration."

This collaborative volume, despite minor lapses, is a triumph. Its catalog raisonné of extant works will be invaluable for Blashfield tourism, and its well-reproduced photos may well inspire percent-for-art seekers in the Obama Stimulus Era. A great mural, as Blashfield demonstrated, complements rather than overshadows the surroundings.

A great mural can also convey respect for government and patronage, without toadying, proselytizing, or pseudo-intellectualizing. May some stimulus funds end up financing painters willing to consider dignified drapery and meaningful hand props for their human figures. Just in case busy passersby care to look up – Blashfield described his own works as so intelligible that "he who runs may read" – at scenes that are deep but never impenetrable. TB


Edwin Howland Blashfield (left) and his assistants Vincent Aderente (center) and Alonzo E. Foringer used stereopticons to project mural sketches onto canvas, then clambered around movable stairs to finalize the images. Photo: Peter A. Juley & Son Collection, Smithsonian American Art Museum.

Web Extra: Additional photos can be seen at www.traditional-building.com/extras/August09/Blashfield.htm.

Can This Building Be Saved?

Building Evaluation for Adaptive Reuse and Preservation
by J. Stanley Rabun and Richard M. Kelso
John Wiley & Sons, Inc., Hoboken, NJ; 2009
240 pp; hardcover; over 200 illustrations; $110
ISBN 978-0-470-10879-6

Reviewed by Clem Labine

By selecting such a broad, comprehensive title for the book, the authors set themselves a daunting challenge: To cover the entire field of historic building inspection and economic appraisal in 240 pages. Fortunately, in the preface and introduction, the authors quickly narrow down the scope of their mission to a more realistic goal: To provide a comprehensive, systematic method for doing an inexpensive first-pass analysis of an older building to determine its economic viability for a particular new adaptive use. The purpose of the book is to lay out a rapid, low-cost system for winnowing out obviously inappropriate buildings before too much time and money is spent on detailed investigations and design development.

The target readers are real estate developers, architects, contractors and building owners – and will be especially helpful to those who are unfamiliar with the peculiarities and pitfalls of older and historic buildings. By following the procedures laid out in the book, a potential new owner can get a rough idea of what it will take to get a building's systems up to modern standards, plus a rough estimate of the renovation cost and potential profitability in the contemplated new use.

The authors are professional engineers and their training shows in the methodical way they have structured both their analytical technique and the book itself. The text is organized by the basic systems that, taken together, comprise a functional building. The major systems treated are: structural, electrical, mechanical and plumbing – and ways in which these systems can interact. The authors are quick to acknowledge than a specialist in any one of these four areas can provide a more in-depth analysis than is possible in this survey volume. The intention rather is to provide the non-specialist with a checklist of ALL the items and issues that should be addressed when a building is being considered for renovation and adaptive reuse. Because of the multiple systems covered, the text also provides specialists in one area with points to be aware of outside their zone of expertise.

After the four major building system components are discussed, the book then offers a major chapter on "Pro Forma Analyis" (more on this later), and a chapter on materials and systems testing. As might be anticipated in a book about building forensics, this is not a glitzy coffee-table tome. The illustrations are a combination of reprinted line drawings from early-20th century building texts plus (mostly grainy) black and white photos. There is an eight-page form of full-color images, but they seem to be there primarily so the publisher could claim that the volume "contains color."

The first 25 pages that deal with "architectural character" will not hold much that is new for those who have any familiarity with older buildings. And while much of it may be helpful to newcomers who have no knowledge of historic structures, there are also a few parts that might be misleading to novices – especially the use of the term "landmark structures." The authors use the term "landmark" to designate buildings that are National Historic Landmarks – a relatively small number of buildings. There are a far greater number of buildings that are "landmarks" in local historic districts, and these are governed by entirely different regulations, which vary greatly from locality to locality.

The chapters dealing with the four major building systems have the same general organization. Each begins with a brief chronological history of technical developments in that system area. This is followed by guidance to help the evaluation team determine what historical type of system the building under consideration contains, along with advice on evaluating the performance of that system and its suitability for continued use in the new purpose. Each system chapter then recommends options for replacement or upgrades should the existing system be deemed unsalvageable.

There is a short chapter about the importance of sustainable design, but – like the color form – its once-over-lightly coverage seems to have been dictated primarily by the publisher's desire to assert: "Sustainability – got that covered!"

Because this book is primarily a comprehensive checklist attempting to cover all the technical and economic factors that go into evaluating the renovation potential of an older building, it is limited in the amount of space that can be devoted to any individual topic – and the authors freely acknowledge that fact. They are aware that a specialist in any given area is sure to say: "But the authors don't cover (fill in the blank)."

For example, there are a few paragraphs devoted to a discussion of "terra-cotta architecture," along with some line drawings of terra-cotta arches and fireproofing systems. But for a developer evaluating a building with a terra-cotta façade, there is little guidance on potential pathology – beyond the brief observation that moisture and freeze-thaw cycles can be a problem. There are no drawings, for instance, showing details of typical historic terra-cotta cladding systems – and no discussion of the types of problems that can arise, such as cracked and spalled units and rusted-out anchors.

Because of the limits posed by the availability of illustrations from vintage books, some of the images show examples from residential construction, rather than commercial or industrial buildings. Because the adaptive reuse projects being discussed almost invariably involve commercial buildings, the inclusion of residential images seems a bit disconcerting.

The highlight of the book for many will be the "Pro Forma Analysis" that allows a potential developer to do a first-pass estimate of a renovated building's potential payout. Here the authors go into considerable detail for building a preliminary financial model for a possible renovation and adaptation of a particular building. They show how to create a 230-line Excel spreadsheet, outlining not only the factors to be included, but also providing cell formats and formulas to be embedded as well.

Upon completion of the "Pro Forma Analysis" of a particular building, the prospective investor/developer should be able to decide whether to proceed with a more detailed – and more expensive – forensic investigations, design development and economic analysis, or whether you should move on to evaluate the next building on the list. **TB**

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213	TOTAL INVESTMENT VALUE OF THE PROJECT AND INTERNAL RATE OF RETURN								
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215									
216									
217		Total Present Value of Income Stream After Tax					$314,958.49	(PV of Income Stream after 5 Yrs.)	
218									
219		Present Value of Net Proceeds from Sale, After Tax					$1,959,233.96	(Net Proceeds/(1+PV Int)^5)	
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221		TOTAL PRESENT VALUE OF EQUITY INVESTMENT					$2,274,192.45	(PV of all Monies brought to Today)	
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223			Original MORTGAGE AMOUNT (at beginning point)				$4,037,891.88		
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225		TOTAL INVESTMENT VALUE (All PV's plus Original Mortgage)					$6,312,084.32		
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228				INTERNAL RATE OF RETURN			36.03%	(Total Present Value of Equity	
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Many will find the most useful part of the book is the chapter on "Pro Forma Analysis," which provides detailed guidance – down to the formatting and formulas for each cell – for setting up a spreadsheet to do a first-pass analysis of the financial returns of a renovation of any building for a proposed new use. This illustration shows just the final few lines of the authors' 230-line sample spreadsheet – the complete version of which takes up four pages in the book.

Clem Labine is the founder of Old House Journal, Traditional Building *and* Period Homes *magazines. He has received numerous awards, including awards from The Preservation League of New York State, the Arthur Ross Award from Classical America and The Harley J. McKee Award from the Association for Preservation Technology (APT). Labine was a founding board member of the Institute of Classical Architecture & Classical America (ICA&CA). He served on the board until 2005 when he moved to Board Emeritus status. His blog can be found at www.traditional-building.com.*

Saving Our Heritage

Time Honored: A Global View of Architectural Conservation
by John H. Stubbs
John Wiley & Sons, Inc., Hoboken, NJ; 2009
434 pp.; hardcover; 300 b&w photographs; $75
ISBN 978-0-470-26049-4

Reviewed by Sheldon Richard Kostelecky

As the technology for historic conservation made tremendous strides in sophistication in the later decades of the 20th and early part of the 21st century, the means for sharing that cumulative knowledge via the World Wide Web has greatly facilitated access to that expertise by professional practitioners, government, non-profit organizations and the general public alike. This introductory volume of an ambitious multipart series comprehensively outlines the basics of sound theory and best practice to conserve our rapidly vanishing global architectural heritage, and is must reading for anyone interested in worldwide architectural conservation issues.

As an international approach to historic architectural conservation, the uniquely American term "historic preservation" is substituted by author John H. Stubbs with the more commonly accepted British and international term "architectural conservation," with the distinction that architectural conservation is more inclusive than the narrower definition of historic preservation.

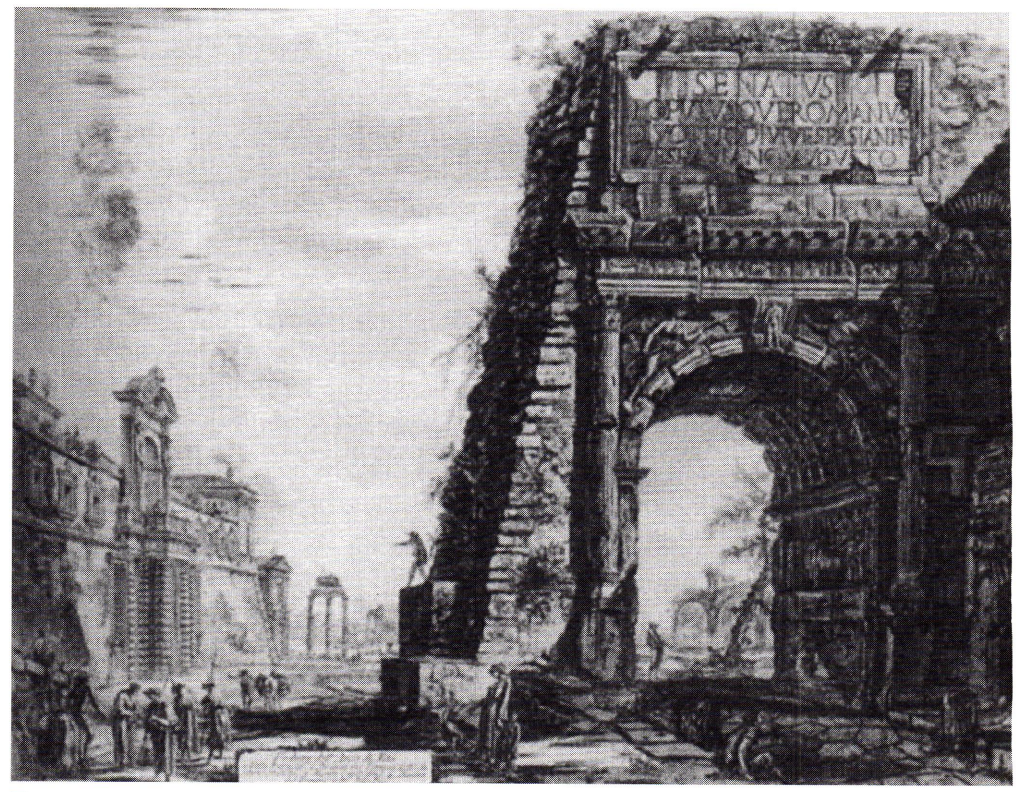
Stubbs, in addition to being Associate Professor of Historic Preservation at the Columbia University School of Architecture, Planning and Preservation, practiced for 10 years at the eminent firm of Beyer Blinder Belle Architects & Planners in New York, and, among his other positions for more than 20 years with the renowned World Monuments Fund (WMF), was Field Director for the New York-based organization. Perhaps there is no one more qualified to comment on the state of global architectural heritage than Stubbs. This book offers the most current answers (from the architectural conservationist's point of view) to the myriad of complex technical, cultural and philosophical issues confronting architectural conservationists today. Despite the necessary use of nomenclature specific to the field (which are thoughtfully defined in the appendix), the tome is a useful and readable resource for professionals and laypeople interested in the topic.

The premise for caring about all of humanity's extant architectural heritage is that it belongs to all of us: Stubbs asks "What if the Parthenon, Pompeii, or Hagia Sophia no longer existed? Image Paris without Notre Dame, Florence without the Duomo, and Jerusalem without the Wailing Wall or the Dome of the Rock....What if China had no Great Wall or Forbidden City, if India had no Taj Mahal?" He posits that our various cultures require cumulative physical legacies to provide reassurance that our unique traditions existed in our history, and that without tangible evidence, our lives today would not be as interesting, or as inspirational. As the world becomes smaller and thus more global, the rapidly increasing homogenization of the various world cultures becomes more and more destructive to our vanishing cultural heritage, so special and continual efforts must be made to conserve that heritage.

Essential philosophical questions of architectural conservation are addressed in detail, namely, what should be conserved, why should we conserve, who owns the past and how intrusive should that conservation be? The often intense and divisive mid- to late-19th century debate between Ruskin and Viollet-le-Duc is thoroughly examined as the essential genesis for the development of the contemporary architectural conservation philosophy. Ruskin favored minimal stabilization of a decayed building or site to only prevent further deterioration – he saw any further intervention as "false history," while Viollet-le-Duc advocated full restoration and the use of sympathetic additions where practical, and even using informed conjecture, to better make the building or site useful again.

The salvaging and looting of ancient building materials occurred throughout history (including in ancient Rome), both for reuse in new construction or as collectable artifacts.

The trend toward minimalist intervention rather than archeologically accurate restoration and adaptive reuse occurred in the later quarter of the 19th century with the publication of William Morris' 1877 manifesto of the Society for the Protection of Ancient Buildings (SPAB), continued with the 1931 Athens Charter, and was fully realized with the more inclusive 1964 Venice Charter as well as the publication of The US Secretary of the Interior's Standards and Guidelines, codified in the 1976 Federal Historic Preservation Tax Incentives program.



The structural stabilization of the Arch of Titus, as it appeared in an engraving from Verdute di Roma by Giovani Battista Piranesi, ca. 1760.

Stubbs automatically assumes the reader agrees without reservation with the currently prevalent policy in the architectural conservation world that any effort to conserve a historic structure (or district) must be minimal, and that any restoration, rehabilitation or addition must, in the words of the Department of Interior's Standards and Guidelines, be "of its time." This limiting approach has the potential effect of making the historic building or site more of a museum artifact, rather than a useful and productive part of our ever-changing built environment.

Even the author of the foremost Renaissance treatise on architecture, Leon Battista Alberti, advocated adding to historic buildings in their original styles. The current practice of only conserving, rather than restoring historic properties is a Modernist construct, only developed in the last century or so. All through recorded history and up until the late-19th century, buildings were continually updated and adapted to suit new uses; they were too valuable to preserve (freeze) in an inanimate state, like an artifact to be merely admired by tourists. There are many contemporary Classical architects and traditional urbanists who would prefer to return to Viollet-le-Duc's advocacy for archeologically accurate restorations of, and additions to, our historic properties and districts, where it is appropriate.

Conservation philosophical issues aside, the balance of the book presents numerous case studies from all over the world, which were evaluated for the quality of their conservation, past and present. Stubbs divides the world into nine regions, such as Europe, North Africa and Western Asia, North America, Latin America and the Caribbean, and so forth. While the geographical extent of each of these regions is largely self-evident, it would have been helpful to provide diagrammatical global maps with the boundaries of each of the regions highlighted in each of the discussions. In addition to wars – which are unusually destructive to the built environment – natural disasters, cultural indifference and political instability also play key roles in how successful (or possible) the efforts to conserve historic sites are.

The next-to-last chapter offers a telling and informative summary of how each of the global regions have fared in these efforts; excellent examples of each of these regions' "Challenges" and "Promising Developments" are illustrated, and help the reader to quickly grasp the "big picture." The upcoming volumes will go far in delving into further detail within each region on how Western-oriented conservation efforts can be adapted to unique historic site heritages, cultures and various political forms of government. This book is a valuable introduction to ongoing worldwide efforts to save architectural legacies, and should be a great resource for anyone interested in our built heritage around the world. **TB**

Web Extra: Additional photos can be seen at www.traditional-building.com/extras/August09/RevHeritage.htm.

Sheldon Richard Kostelecky, AIA, has an architectural practice in Lexington, MA, and is adjunct professor at The Boston Architecture College and co-founder of the New England Chapter of the Institute of Classical Architecture & Classical America (ICA&CA). He has taught at the Tuscan Classical Academy in Italy, and has designed new Classical projects and renovated and restored numerous small and large-scale historic properties for more than 25 years, including the Boott Cotton Mills complex in Lowell, MA. He holds post-graduate degrees from Harvard University Graduate School of Design and the University of Notre Dame.

Evolutionary Studies

Living Buildings: Architectural Conservation: Philosophy, Principles and Practice
by Donald Insall
Images Publishing Group, Australia; 2008
272 pp; 400 color illustrations; $60
ISBN 978-1-864-701920

Reviewed by Eve M. Kahn

Preservation architects can be swashbucklers. They rush to the scene when a building is in distress, whether because a long-simmering problem has reached a boiling point – roof slates are raining on the lawn, stone pinnacles are detaching from rusted frames, or because disaster has struck in the form of fire or a devastating storm.

Yet for all the profession's dramatic moments, few books have explored its split-second decisions, exhausting hours spent clambering on scaffolding and exhilarating rewards on reopening day. Volumes about preservation these days seem to come mainly from academic presses, have meager black-and-white illustrations, and focus on the history of the field's attitudes and strategies. Recent titles have covered, for instance, how Manhattanites learned to save buildings (Anthony Wood's *Preserving New York: Winning the Right to Protect a City's Landmarks*, from Routledge) or how the practice of replicating lost historic buildings evolved (Wim Denslagen's *Architectural Imitations: Reproductions and Pastiches in East and West*, from Shaker Publishing).

Preservation architecture firms, meanwhile, rarely tout themselves in monographs, perhaps because they specialize in bringing out the best in existing architecture rather than making egotistical statements. Who would want to flip through a book about a huge range of styles saved? Donald Insall makes a convincing case, though, that this material can be a page-turner.

His London-based practice, Donald Insall Associates, employs some 40 architects and runs half-a-dozen branches around the U.K. The firm celebrated its 50th birthday by publishing this portfolio, with dozens of case histories that read like lively detective investigations.

Insall staffers are especially adept at sifting through the wreckage after fires. When 1820s staterooms and a 1350s kitchen burned at Windsor Castle in 1992, the Insall team tweezed plaster fragments out of the soggy ruins, so that there would be something to copy when new steel-backed walls went up. The firm also figured out where to reinforce surviving beams with steel trusses, and reconfigured hallways to leave exposed some long-hidden medieval windows and stone undercrofts that the fire had unexpectedly revealed.

At Liverpool's 1754 Town Hall, Insall's office reconfigured circulation routes and added new escape routes, fire-resistant doors and wheelchair ramps. Photos: courtesy of Donald Insall Associates

Cambridge's Trinity College has been following Insall's maintenance and repair plans for three decades, applying his suggestions to grand and humble buildings alike.

Insall in fact often improves on buildings while rebuilding them. After just a few exterior wall fragments survived a 1999 fire at Eardisley Park – a Queen Anne house in Herefordshire – the architects cleaned and recycled singed bricks for new walls in English or header-bond patterns. Before the house burned, these textured-brick surfaces had been concealed under gray roughcast. The pre-1999 house also suffered from an awkward 18th-century attic storey; the new roof, covered in vintage Cornwall slate, flares into a graceful hip amid arched dormers.

When not intervening in disaster zones, Insall can usually be found preventing them. The book is full of wonderful terminology for messy situations. He describes fungi forming on roof timbers at a 12th-century church in Norfolk: "An alarming fruiting-body appeared above the nave arcade, warning of likely dry rot in the aisle wall-plates." When a heavy wooden pendant fell from the ceiling of A.W.N. Pugin's 1847 House of Lords chamber in the Palace of Westminster, the structural beams turned out to be dangerously friable: "When crushed in the hand, they reduced to powder." At a Victorian compound on Trinity College's campus, Insall found a drainage system that he calls "all but crippled by a nightmare spaghetti of buried internal rainwater pipes, charged with the hopeless task of discharging rainwater safely from the internal valleys between continuous double-pile roofs." He also explains how he creatively solved each structure's dire problems by strategizing for long-term stone repairs, injecting timbers with lightweight epoxy, or re-raking roof planes to drain between steeply gabled dormers.

Not all of his observations are so rarefied and site-specific; he also explores how the firm orchestrates the big preservation picture. They only finalize programs after listening carefully to local constituents, "taking endless notes," and "opening ourselves to whatever the place had to say." During construction, too, Insall recommends remaining modest and flexible. While rebuilding an 18th-century brick house in Kent that the Prince of Wales ended up using as a country retreat, Insall reports, "We were alarmed when the contractors arrived on site with a vast crane to deliver the new stone chimney cappings, but that was their choice." (His tolerance does not extend, however, to uninformed subcontractors: he warns that historic flooring is "especially vulnerable to attack by plumbers and electricians.")

A few too many of his suggestions will not be informative to a professional audience. (Most readers will already know that "the life span of materials may be long or short" and "adequate safety measures are essential to avoid accidents.") But the book could nonetheless set off a trend of preservation firms branding themselves with colorful volumes like this. It shows how these architects subtly shape the built environment, saving buildings of all ages without prejudice, deeming none too strange or too humble or too far gone to rescue. **TB**

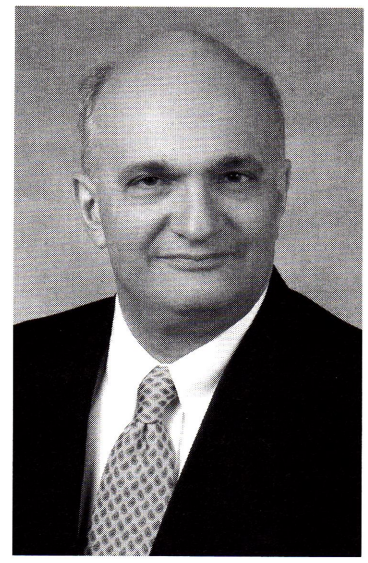
Web Extra: Additional photos can be seen at www.traditional-building.com/extras/August09/RevInsall.htm.

The Real Changes to Come

By Michael Lykoudis

The discussion about climate change remains focused on how to maintain our current car-and-suburb based way of life through the search for new sources of energy and developing current technologies to their maximum efficiency. Even streamlining and maximizing technologies cannot maintain the pace of growth at the scale of our energy needs. Our consumption at every level has to be reduced dramatically to make considerable strides towards a truly sustainable way of life.

According to the Department of Energy, the construction industry, along with mechanical systems required to light, heat and air-condition buildings, and the transportation required to support the built environment, account for 70 percent of the energy consumed in the United States. Rethinking the ways we build and live on the planet could dramatically reduce the amount of energy we use and the greenhouse gases we produce.



Michael Lykoudis

These practices are part of our recent history, a proud American tradition that we can revive to help sustain our communities, our country and our planet. Before the Second World War, building and cities were, for the most part, sustainable. They were the "original green." Built on a planning model based on a pedestrian scale, they established urban settings organized so that all or most of life's daily necessities were available within a 10-minute walk. The basis of this model is a traditional mixed-use neighborhood that does not rely on fossil-fueled automobiles to connect people to commercial and civic centers. The traditional city grows by multiplicity. New neighborhoods grow adjacent to older ones with their residential areas around commercial and civic centers. Through mass transit, these neighborhoods can be integrated into larger regions with a much smaller carbon footprint than today's sprawling mega cities.

According to the Department of Energy, the construction industry, along with mechanical systems required to light, heat and air-condition buildings, and the transportation required to support the built environment, account for 70 percent of the energy consumed in the United States.

The principles of traditional architecture further enhance the sustainability of thoughtful urban design. Durable methods and materials last for generations and require less maintenance than modern buildings that consume resources unnecessarily. Traditional buildings do not have to be replaced often, conserving embodied energy necessary in a sustainable world. Masonry construction is the most enduring method we know. Locally available stone or locally made bricks have low embodied energy, with respect to being transported. In the case of bricks that need to be fired, the embodied energy can last for thousands of years.

The passive heating and cooling properties of traditional buildings also add to their environmental value. Traditional buildings typically depend less on mechanical means of heating and air-conditioning than their "modern" counterparts. With their narrower footprints and use of courtyards, they also avail themselves more readily of natural light rather than relying entirely on electricity. Masonry walls absorb heat in the summer days and radiate it back out at night. Deep-set cornices, windows and doors provide shade and minimize heat gain in the summer when the sun is at its highest. In the winter, this allows the sunlight to help heat the interior of the buildings.

Traditional buildings also lend themselves to adaptive reuse. The massing and organization of a building determines its usefulness long after its original functions have become obsolete. Designing for the long-range purpose of a building rather than its specific function allows for "recycling" through renovation. Embodied and life-cycle energy are conserved as fewer resources are used to rehab a building than to demolish and replace it. In the event that a stone or brick building needs to be torn down, masonry can be separated and reused again and again if joined properly with lime-based mortars, increasing the sustainability of this method of construction.

Almost all of the current "green" models for the built environment operate on unsustainable assumptions about our lifestyle and patterns of consumption with respect to urban planning and building. Planning cities and buildings according to these traditional principles is the only way to create a significant reduction in energy consumption and sustain both our built and natural environments. TB

Michael Lykoudis is the Francis and Kathleen Rooney Dean of the University of Notre Dame School of Architecture. A leader in linking architectural tradition to urbanism and environmental issues, he has devoted his career to the building, study and promotion of Classical architecture and urbanism.

Actions for Sustainable Building

Short term:

1. Promote the principles of duty and civic responsibility to all citizens.
2. Create bicycle/pedestrian, bus line interfaces.
3. Tax recreational fossil-fuel powered vehicles and inefficient transport systems such as private cars. Provide tax breaks for light and heavy rail services and mass transit.
4. Tax impermanent building materials and methods and provide tax breaks for permanent building materials and the conservation of water and other commodities.
5. Increase taxes on suburban real estate and lower taxes for inner-city properties.

Medium term:

1. Provide tax and other incentives to the big three automakers to build buses, trams and locomotives.
2. Develop short- and medium-haul regional rail services.
3. Rewrite building codes to use durable construction methods such as load-bearing masonry and wood-frame and heavy timber and buildings with natural lighting capabilities and flow-through ventilation.
5. Establish development boundaries around cities.

Long term:

1. Develop short, medium and long-haul rail services.
2. Develop new transoceanic high-speed surface travel.
3. Develop inner-city low- and medium-rise high-density transect-based development.
4. Develop local, rural and urban agriculture.
5. Rebuild local and regional industries for the production of daily needs of nearby villages, towns and cities.

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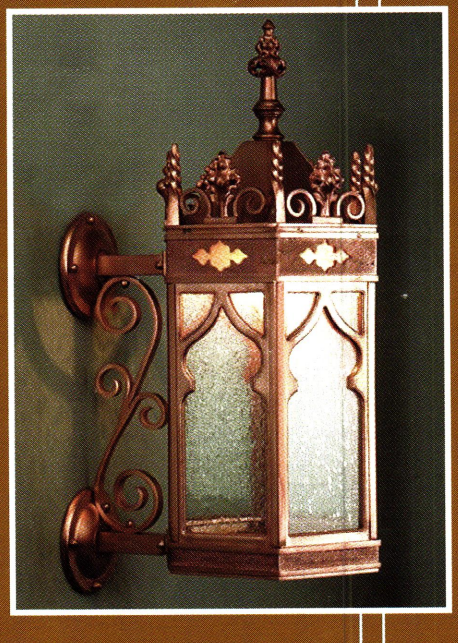

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